The Nation.

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The Week.

So many Republican newspapers are now edited by office-holders that anything like impartial comment upon an act of the Administration is to be expected from few journals of the party. What the subsidized organs think about the appointment of Elkins, but do not dare to say, finds expression in the remarks of two Republican newspapers, representing New England and the Northwest. Says the Manchester (N. H.) *Mirror:* "Mr. Elkins is a smart chap, but neither his character nor his reputation is such as to entitle him to a seat among the able and upright gentlemen who constitute the Cabinet. We fear the President has made his first serious mistake." Says the St. Paul *Pioneer Press:* "Mr. Elkins has shared with Dudley and Quay and others a position which may have been unmerited, but is none the less a disqualification, to some extent, for high and responsible office. It is for this reason that his selection at the present time will provoke surprise and disappointment. An appointment to so high a place should not be open to the criticism that will follow this. It can hardly be said that the nomination of Mr. Elkins is a fortunate one for the President or the party."

By the sudden death of Senator Plumb one of the most important personages in public life has been removed. Mr. Plumb had forged his way to the front as a Senate debater by sheer perseverance. When he first entered that body, he took a very humble rank among the members. By assiduous practice he became a formidable competitor of the ablest men there, and was really a power in the councils of the nation. His course in the last Congress, wherein he opposed the McKinley tariff in several very strong speeches, and finally voted against it, drew the attention of the country to him. This was a very bold step on his part, but the sequel proved that he had acted wisely. The State of Kansas was lost to the Republicans in the whirlwind that followed the passage of that measure, and Senator Ingalls lost his seat in consequence. Mr. Plumb, while adhering to the Republican party, had guided his own steps in such a way as not to offend the political elements that were opposed to McKinleyism. There is good ground for the belief that Mr. Plumb at the hour of his death was stronger at home than he had ever been before, and this solely on account of his opposition to the Tariff Bill.

The unanimous reëlection of Mr. Daniel to the United States Senate by the Legislature of Virginia is treated by the press of the State as a return to the practice of ante-bellum days, when a faithful public servant was kept in office term after term. In the early days "the Old Dominion" formed an effective barrier against the "rotation-in-office" doctrine. In the Seventeenth Congress, for example, eighteen of the twenty-two Representatives from Virginia were old members, five of them being in their third terms, while five others had served in from five to eleven Congresses. As late as the last Congress before the war, when the State was entited to twelve members, one had been elected three times, two four times, two six times, and one seven times. A change was produced by the reconstruction era, and what the Lynchburg *Virginian* calls "the general dislocation and upheaval of social and political ideas which followed the cataclysm of the war." Changes became frequent, and even the most worthy officials often had to fight hard for a continuance in public life. The pendulum is now swinging back, and Mr. Daniel's unquestioned reëlection is a sign of the times.

The anti-lottery section of the Democratic party in Louisiana have nominated a strong ticket, with an aggressive and experienced campaign leader at its head for Governor, and have also adopted a platform denouncing the proposed Constitutional amendment which continues the charter of the lottery and makes it a part of the Constitution. The "united and individual support" of all the members of the Convention is pledged to the principles of the platform. The Convention's action forces the lottery issue squarely upon the other wing of the Democratic party whose Convention has not yet adopted a platform, but has made its nominations. It is noticeable that the members of this wing are declaring that their two leading candidates are anti-lottery men, but it is certain that the nominee for Governor, Mr. McEnery, is a lottery man, and has acted in the past in the lottery's interest. They are also circulating a report that a compact has been arranged between the anti-lottery wing and the National Republican Committee, the terms of which are, that, in return for Republican support of the anti-lottery ticket this year, the anti-lottery Democrats will help carry Louisiana for the Republican Presidential candidates next year. All these reports have the peculiar lottery flavor, and are obviously false. The only way by which the McEnery ticket can be removed from suspicion will be for the Convention to adopt an anti-lottery pledge similar to that which the other Convention has adopted.

The idea seems to be widely accepted that the President is compelled to issue a proclamation on the first of January imposing duties on sugar, molasses, tea, coffee, and hides when imported from countries that have not made reciprocity agreements with us under the McKinley Act. The truth is, he can issue such proclamation or not just as he pleases, since the condition of issuing it at all is the state of his own mind. This will be seen by an attentive examination of the law, which reads thus:

> "Sec. 3. That with a view to secure reciprocal trade with countries producing the following articles and for this purpose, on and after the 1st day of January, 1892, whenever and so often as the President shall be satisfied that the Government of any country producing and exporting sugars, molasses, coffee, tea, and hides (raw and uncured), or any of such articles, imposes duties or other exactions upon the agricultural or other products of the United States, which, in view of the free introduction of such sugar, molasses, coffee, tea, and hides into the United States, he may deem to be reciprocally unequal and unreasonable, he shall have the power, and it shall be his duty, to suspend by proclamation to that effect the provisions of this act relating to the free introduction of such sugar, molasses, tea, coffee, and hides, the production of such country, for such time as he shall deem just," etc.

It is easily seen that the proclamation is to be issued only in case the President is "in a state of mind." If he should be in a state of mind regarding Venezuela, for example, which declined to lower her tariff in our favor, he could impose duties on the sugar, coffee, and hides coming from that country. But if he should think that the reason assigned by Venezuela for not lowering her tariff (namely, that she could not spare the revenue), was a good and valid reason, then it would not be incumbent on him to issue any such proclamation, because in such case the Venezuelan tariff would not be reciprocally unequal and unreasonable. It is not unequal or unreasonable for any country to impose sufficient taxes to pay the cost of its own Government.

The case of the British West India Islands is somewhat peculiar. These are all crown colonies, but all of them, nevertheless, are allowed to frame their own fiscal systems. The population is about 5 per cent. white and 95 per cent. black or mulatto. The whites and a small percentage of the mulattoes are the governing class, and they arrange the tax laws so as to throw the bulk of the cost of the local governments on the working class, *i. e.*, the blacks and the imported East Indian coolies. This is accomplished by means of duties on imported food products. All or most of their food comes from the United States. The duties on these articles are paid mostly by the poor and ignorant blacks, who know nothing about taxation, and could not understand the subject even if it were explained to them. When the governing

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classes of the islands say that these are revenue duties, and that they cannot be spared, they probably think so, but, as a matter of fact, they can be spared of the whites will consent to a land tax of sufficient amount to supplement the discarded duties on food. It is only a question which class shall pay the cost of carrying on the local government. The British West Indies are not the only countries where the rich throw the cost of supporting the Government on the poor by means of duties on imports; but we refrain from mentioning any other at present.

The dedication in Philadelphia on Thursday of the Drexel Institute of Art, Science, and Industry was an event of far more than local interest and concern. The institution is devoted to the work of preparing youth of both sexes for the activities of mature life through training in the practical and technical methods which they must follow in their chosen vocations. Thus the business department will provide training in stenography, typewriting, bookkeeping, business forms, accounts, correspondence, and the writing of English, with familiar lectures on the terms and operations of manufactures, commerce, finance, and law, and it will aim to prepare students for the higher forms of employment as clerks, bookkeepers, and secretaries. The department of mechanic arts will include a thorough course of manual training, which will be supplemented by carefully devised courses of instruction in drawing, mathematics, science, and other branches, with systematic training in the workshops and laboratories, and an opportunity to acquire a practical knowledge of steam and electrical machinery and appliances in connection with the mechanical plants in the building. The department of domestic economy will instruct girls and young women in everything pertaining to the organization and management of the household, its two years' course embracing cookery, millinery, and dressmaking; the building, sanitation, decoration, and management of the house; household economy, human physiology and hygiene, business forms and accounts, elementary economics, and physical training. The edifice which Mr. Drexel has erected for the Institute, with its site and equipment, has cost half a million dollars, and he has given one million more for its endowment in securities returning $50,000 a year. The benefaction is thus in every way most remarkable, and it is difficult to conceive a keener satisfaction than must be felt by the man who conceived the noble project and has carried it out during his lifetime.

The removal of the Premier of Quebec and his Cabinet for corruption will surprise no one who has followed the course of affairs in Canada since the charges which have led to this result were first made. The sudden disappearance of leading persons involved as soon as an uncovering of the scandals was threatened, and a strong line of testimony against the accused, formed a case against them which later denials and a sudden energy in the way of libel suits did little to weaken. While it would be going too far to ascribe the large crop of public scandals over which Canada is now blushing to the use made of that country by fugitive officials from this side the border, the evil influence of the employment of their country as a place of refuge by American thieves is conceded by Canadians. One of the finest residence blocks in Montreal was notoriously built out of the Broadway Railroad bribery fund, and is still known there as "Boodlers' Block." A fugitive excise officer from this city took an active part in one of the railroad bribery schemes exposed in Canada last summer, and contributed his experience to the work. The leading Canadian officers now in disgrace have had a career like that of our city public thieves —an entrance into office as men of small means, and a sudden development into men of wealth, with houses and diamonds to correspond. There is certain to be a good deal of race and religious feeling involved in the Quebec scandals, for the disgraced officers will appeal to their French tongue and their Romanist belief to obscure the case against themselves.

The full text of Mr Goschen's speech before the London Chamber of Commerce on the 2d enables us to form an opinion upon the whole matter with more distinctness than we could heretofore. His plan for an enlargement of the central gold reserve of the United Kingdom is briefly this: The Bank is to offer its £1 notes in exchange for gold; but in order to enable it to pay the expense of printing the notes, taking care of the gold, clerk hire, etc., it is allowed to issue £5 in notes against £4 of gold and £1 of Government securities (consols). It is assumed that the stock of gold in bank will be doubled by this operation, or raised from an average of £20,000,000 to £40,000,000. It is conceded by Mr. Goschen that a certain proportion of the gold now in the pockets of the people would be exported and lost to the country (as gold) by the operation. That is, the gold represented by the one-fifth of new notes issued against Government securities, being liberated from actual use as currency, would be sent to the best market. But it would not be given away. It would be returned in the form of goods. Then Mr. Goschen says that he would rather have £40,000,000 in a central reservoir than £50,000,000 in the pockets of the people. He would rather have the smaller sum in a place where it can be got at, than the larger in a place where it cannot be got at. In this position he is unquestionably right.

Of what avail will this larger sum be in case of a panic? The Bank in that event is to have the power to issue notes beyond the present legal limit—*i. e.*, in its own discretion, at a high rate of interest—the interest to inure to the benefit of the Government minus a sum sufficient to pay the Bank for its risk. This plan does not contemplate the suspension of specie payments for a single moment. The Bank must assume the entire risk of the overissue of notes, but the risk will be small if it has £40,000,000 gold in its vaults. Mr. Goschen speaks only of an internal panic —that is, a panic not accompanied by an export of gold. In the event of such a panic, an overissue of notes would be of no avail, since they would be presented for redemption as fast as issued. But the Bank would judge for itself whether the panic were external or internal or mixed, and would govern itself accordingly. The plan is well conceived, and was well received by those to whom it was addressed; Mr. Lidderdale, the Governor of the Bank of England, moving the vote of thanks to Mr. Goschen at its conclusion.

Our weekly contemporary *Bradstreet's* has fallen into an error respecting Mr. Goschen's remarks on the silver question in the above speech, which, it says, "only indicated that, should another international conference be arranged for, the position of England in regard to the adoption of an international ratio of the value of silver might not be so inflexible as was the case in the past." On the contrary, the speech declared in so many words that, whether there should be another conference or not, the position of England would not be changed one iota. So Mr. Ottomar Haupt, a bimetallist of some prominence in Paris, understands it, for he writes to the *Financial Times* expressing disappointment at the inflexible attitude of England as indicated in the speech. Mr. Haupt adds to his complaint the important information that Austria-Hungary "has now finally decided to adopt the single gold standard, for which purpose large purchases of the precious metal have been made." Another piece of information contributed by Mr. Haupt may have some interest for the bimetallists hereabout. He says that if another international conference should be held, bimetallism could only be adopted "on the basis of about the actual value of silver; and neither the ratio of one to fifteen and a half, as in the Latin States, nor that of one to sixteen, as adopted by America, would stand a chance of forming the future basis of the establishment of universal bimetallism. And precisely in this question of the choosing of the proper ratio are centred the greatest difficulties."

The death of the Duke of Devonshire will have more important political consequences than any Duke's death has had

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for many a day. It takes Lord Hartington out of the House of Commons, and Lord Hartington and Sir Henry James were the two men who gave the Liberal Unionists in the House any weight, and secured for them much public confidence. Lord Hartington, however, was the leader. Sir Henry James was simply a highly respectable and rather half-hearted member of the rank and file. It was Lord Hartington's presence in the party, or set, which gave it an air of permanence. No one suspected him of personal ambition or disappointed hopes in breaking with Gladstone, as every one knew he was doomed to be a duke. Moreover, his advice was taken by all the members of the set as a final guide, because every one looks on him as preëminently a "safe man," which is the kind of man in public life the English most admire. His removal to the House of Lords will, to all intents and purposes, take him out of politics, for he is naturally indolent, and the House of Lords gives very little stimulus to exertion. Sir Henry James has no desire to lead, and nobody any longer trusts Mr. Chamberlain.

The latest curiosity of the English law as affecting the liability of writers and publishers is to be found in a decision of the Court of Queen's Bench in London, rendered on December 8. Messrs. Chapman & Hall had lately published a volume entitled 'African Stories,' written by a certain Major Ellis. In one of the tales a character named James Peacock was introduced, who was described as an ex-African merchant whose wealth had been acquired in an illegitimate manner. Thereupon came forward a veritable African merchant, Mr. James Pinnock, who maintained that he was referred to by many infallible signs in the story, and asserted, furthermore, that his fortune had been obtained in an entirely reputable way. He proceeded to take action against the publishers, inasmuch as the author was inconveniently absent in the West Indies, doubtless in quest of material for another volume. As soon as Messrs. Chapman & Hall learned that the book in question was giving offence, they at once broke off its publication and withdrew all copies issued to libraries. Moreover, it was not even alleged that the libel was intentional, yet libel it was, the jury said, and the plaintiff was given damages to the extent of £200. Expert testimony as to the nature of the offending volume was given in court by several authors—by Mr. George Meredith among others, he having read the tales in manuscript. He described the work as "an attempt by a writer of serious mind to be humorous." Mr. Meredith himself was not much taken with Major Ellis's humor, he said, but thought it might tickle the public. What the result might have proved but for the unfortunate sensitiveness of Mr. Pinnock, cannot, of course, now be said; but we must say, without knowing anything about the merits of the particular case, that the public has to suffer too many things at the hands of writers with a natural turn for the humorous, to make it regret very much this damper put upon an author who was trying to be mirthful against the grain.

The renewal of the charter of the Bank of France is close at hand, and the currency "cranks" are preparing their various plans for turning the bank-notes into something else than promises to pay gold on demand. Foremost among these, as here of late, are the farmers. The farmers in France have long been troubled by the difficulty of borrowing money from the banks, owing to their inability to give any easily convertible security. Their land may be good security in the long run, but it is very poor security for short loans, because it does not always find purchasers in case of default. Some means of making somebody lend the farmer money on such security as he can offer has, therefore, long been a great desideratum in French politics, and he has at last, as might have been expected, turned to the Government for relief. Some of the farmers would doubtless, like Peffer, like to have the Government "prepare" money, and "cover it into the Treasury." But others are more moderate in their aims. What they ask for is that it should be made a condition of the renewal of the Bank charter that the Bank should make long loans on agricultural paper endorsed by the "Syndicats Agricoles," which are societies of farmers not unlike our Farmers' Alliances. The Bank, however, refuses to lend on any paper which has not the characteristics of commercial paper; that is, it must not run for more than three months, and must be payable on a day certain, and, in case of non-payment, must entail the bankruptcy of the makers and endorsers. The farmers, however, are by no means satisfied with this, and the reason is that the "basing" idea has got a firm foothold among them. We are all familiar here with this idea. It used to be preached vigorously in the old greenback days, even by such orators as Wendell Phillips. That idea is, that promissory notes need not be made convertible when due, or convertible at all, provided they are "based" on something—that is, as long as something exists which the note is supposed to represent. Simpson expanded this "basing" idea when he proposed that the Government should get experts to estimate how much gold there was in a mountain, and then "base" notes on the contents of the mountain as thus estimated.

The action of the Spanish Government in extending all its existing treaties of commerce, without modification, until June, 1892, has an important bearing upon the reciprocity agreement with this country affecting our exports to Cuba and Porto Rico. Spain has held that she was bound to give to the nations with which she was in treaty relations the same advantages as those accorded the United States in the special reciprocity arrangement. Thus, only a few days ago the Governor-General of Cuba received the following despatch from the Minister for the Colonies: "In pursuance of a claim preferred by the Minister of the Netherlands, I remind your Excellency that merchandise and products coming directly from Holland, and embraced in the schedules annexed to the treaty with the United States, enjoy the same benefits as the American goods." Under this ruling, the United States have had no discrimination made in their favor as yet. Such a discrimination would have existed after February 1, 1892, the date at which all the Spanish treaties were to reach their term; but now the Government gives notice that it will extend them for five months longer, thus neutralizing the reciprocity convention for that added length of time. And it should be remembered that by next July a new Cuban tariff will be promulgated, in which Spain will be able to arrange the rates so as to put her own exports beyond fear of our competition.

Brazil's unique method of peaceful revolution has its advantages, but its rapid extension from one State of the country to another gives it almost a comic air. All that is necessary, apparently, is for a group of the dissatisfied to get together and indulge in threatening talk against the Governor, when the latter is expected at once to resign. This practice had become such a well-established rule of the game that the action of the Governor of Pernambuco on Saturday in calling out the troops and actually firing upon the rioters, might almost be called unfair play. He himself appears to have been filled with remorse at this breach of good faith on his part, as the insurrectionary party no doubt considered it, and hastened to file the desired resignation after what must be characterized, under the circumstances, as a perfectly unnecessary effusion of courage and blood. However, it is probable that the whole process has in reality less the appearance of comic opera than it would seem to have at this distance; it is very likely only the local completion of the revolution at the capital which made an end of Fonseca. Most of the Governors were his vassals, many of them having been directly appointed to their offices by him, and their forced resignations are doubtless to be looked upon as an expression of the popular desire to get rid of the last reminders of the Fonseca régime. Even so, the method is sufficiently startling to a law-abiding mind, and shows how many lessons in the art of republican government Brazil has yet to learn.

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JUDGESHIPS AND OTHER OFFICES.

PRESIDENT HARRISON has once more earned the hearty commendation of the nation by the excellence of his judicial appointments. No President in recent times has been called upon to name so many judges in an equal period, and no President has maintained a higher level in his selections. The last Congress required him to man a new court of appellate judges, and the nominations for six of the places which he sent to the Senate on Wednesday week fully sustain the reputation which he had previously established for the exercise of uncommon discrimination.

The most striking feature of these nominations is the fact that two of the six appointees of a Republican President are prominent Democrats. Mr. William L. Putnam of Maine is by far the most conspicuous and eminent member of the party in that State, which has made him its nominee for Governor and would gladly have honored him with any office. His fitness for the bench may be estimated from the fact that he was offered a judgeship of the State Supreme Court a few years ago, and that the two Republican Senators from Maine earnestly recommended his appointment as Chief Justice of the United States when that office fell vacant during Cleveland's Administration. Mr. George M. Dallas of Pennsylvania is equally honored by the people of his State, without distinction of party. The Philadelphia *Ledger*, which mixes independence with its Republicanism, says of him :

"No member of the bar of his age is better known throughout the State of Pennsylvania. He represents and fulfils the best traditions of the Philadelphia bar. That he has proved himself a lawyer of the best type is the unanimous judgment of his contemporaries. He has distinguished himself in the trial and argument of causes, and he has done his duty successfully and well in public matters, and especially as a member of the Constitutional Convention; but he has chiefly impressed the members of the bar as a man having a peculiar aptitude for the judicial office. The people of the Third Circuit may be congratulated upon having been given a judge learned, upright, and impartial."

The Philadelphia *Press*, which takes its Republicanism "straight," is no less hearty. "The appointment of Mr. George M. Dallas," it says, "ought to be, and we believe will be, highly gratifying to the people of Philadelphia regardless of party. His success and eminence at the bar, and his appointment as Professor in the Law Department of the University of Pennsylvania, attest his capacity and learning as a lawyer."

The most important feature of these two selections, however, is not the fact that the Democrats chosen are excellent men, but that they are Democrats at all; that a Republican President gives one-third of these most responsible and distinguished offices to members of the other party. It was eminently the right thing to do. The Philadelphia *Press* tells the exact truth about Mr. Harrison's performance when it says of it:

"The country will approve of his moderation and self-restraint in refusing to take all the partisan advantage which the opportunity offered. That both parties are represented on the Federal bench makes strongly for the public safety and content. It promotes a healthy public opinion and belief in the essential non-partisanship and fairness of the Federal judiciary. The new Court of Appeals will stand stronger in the opinion of the public, and be regarded more generally with favor and respect, because in appointing its Judges the President has broken through the border wall of party politics."

But the more heartily the President is praised for giving the Democrats so large a representation on this important bench, the more severe must be his condemnation for having applied the contrary system of the most rigorous partisanship to the great host of less important offices which he has disposed of during the past three years. If it "makes strongly for the public safety and content" to have both parties represented on the Federal bench, so would it also to have both parties represented in minor departments of the Federal service. If such appointments "promote a belief in the essential non-partisanship and fairness of the Federal judiciary," and if "the new Court of Appeals will stand stronger in the opinion of the public, and be regarded more generally with favor and respect," because of them, so would the Postal Department throughout the country be benefited if in appointments to it the President had also "broken through the border wall of politics."

In fact, the argument for giving a third or a half of the minor offices to the opposite party is infinitely stronger than in the case of these high judgeships. Mr. Putnam and Mr. Dallas hold views diametrically opposed to those of Mr. Harrison on all of the great issues which divide parties, and they are given offices which enable them to enforce those views, and to affect the attitude which the Federal Government shall occupy regarding them; on the other hand, the overwhelming majority of the minor Federal appointees can exert no influence whatever upon the attitude of the Federal Government towards vital issues. Their duties are purely executive, and for the most part mechanical. They stamp letters, sort mail matter, add up columns of figures, manage petty offices—all of them duties with which partisanship properly has nothing in the world to do. The most eminent Democrat in Maine is given the most responsible office within the President's gift at this session, and yet there is not a little post-office in the State where it would be thought proper to retain the most efficient incumbent if he were a Democrat. A year ago the term of Gen. Corse as Postmaster of the metropolis of New England expired. His administration had been so remarkable for efficiency and non-partisanship that the business community of Boston besought his reappointment, and even such bitter Republican partisans as Senators Hoar and Dawes favored his retention. But Mr. Harrison refused to let him remain in this purely executive position, simply and solely on the ground that he was a Democrat, and had not expressed himself in condemnation of the course of his party throughout the nation. Even the cross-roads postmasters throughout the United States—40,000 of them—had to "go" if they were not Republicans, on the ground that it was essential to the successful administration of the Federal Government that every little office should be run by a man "in sympathy with the party in power." And then the President who thus surrendered tens of thousands of minor offices to the spoilsmen, recognizes the fundamental principle of civil-service reform by giving two out of six of the highest judgeships in the land to men who have not one particle of sympathy with the party in power!

The absurdity of the spoils system could not be portrayed more vividly than in this effective contrast. The nation will commend with the utmost heartiness Mr. Harrison's wise appointment of Democratic judges, by which it realizes more forcibly than ever before the folly of his refusal to keep in post-offices and other Federal offices the thousands of efficient men whom he has removed simply for being Democrats. The President has thus, unconsciously no doubt, given a great impetus to the cause of civil-service reform.

A REPUBLICAN BUSINESS MAN.

THERE can be no question that Stephen B. Elkins, whom the President has nominated for Secretary of War, is one of the most representative Republicans of his time. We doubt if there could be found in the country to-day a man who typifies more perfectly than he does the principles and tendencies of the latter-day Republican party. He is, as one of the Republican Boys of this city lately described himself to be, a "Republican from the crown of his head to the soles of his feet." For more than twenty years he has been devoting all his energies to the cultivation of Republicanism as he understands it—that is, has been making his politics and his business work together for the good of Stephen B. Elkins. The skill with which he has directed those energies is shown by the grand results. He is to-day a very rich man and a member of the Cabinet. The different steps by which he has reached these goals are so full of instruction that we shall trace them in their order, as briefly and dispassionately as possible.

He began his political business career in New Mexico when, in 1867, he became a member of the Legislature of that Territory. Two years later President Andrew Johnson appointed him District Attorney of the Territory, and he held the office till 1873, when he was elected a delegate from New Mexico to Congress. He served two terms in this capacity, becoming during his service greatly interested in mining ventures, all of which had special Congressional grants, or Territorial court decisions, or some other political complication which enhanced their value to Mr. Elkins and

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other stockholders. One of his most famous ventures at this time was the Maxwell land grant, a Mexican boundary claim with a bill behind it. Mr. Elkins worked so zealously for this bill that it was passed, and the grant was afterwards sold to a Dutch syndicate for several million dollars. Prolonged litigation and ugly charges of irregular conduct followed the sale, but it was said that Mr. Elkins had severed his connection with the business before the scandals appeared.

In 1872 Mr. Elkins may be said to have entered upon his career as a national business Republican by becoming a member of the National Republican Committee, a position which he has held continuously ever since. He had about the same time become the warm personal friend and admirer of James G. Blaine. When the Star-route investigation began in 1881, after Garfield's inauguration, it was charged but not proved that Mr. Elkins, in his capacity as a Territorial Republican business man, had been connected more or less intimately with some of the objectionable contracts. Stephen W. Dorsey, another Republican business man, was shown to have been connected very closely with them, and in a statement which he made in 1884, Mr. Dorsey said :

"S. B. Elkins, United Bank Building, New York, has probably a larger knowledge than any other person of all the Star-route matters and the moneys paid. George E. Spencer demanded of the late J. W. Bosler and myself $12,000 to pay Mr. Elkins for the purpose of avoiding indictment and prosecution, and I replied that I would not pay a penny, and never did."

In 1884 Mr. Elkins took a most active part both in the nomination of Mr. Blaine for the Presidency and in the campaign for his election. After Mr. Cleveland entered upon the Presidency, and Mr. Bayard had become Secretary of State, there was found in the State Department a claim against Brazil for $50,000,000, made by one Jewett for an alleged discovery of guano beds in Brazil. Mr. Evarts, as Secretary of State, twice rejected the claim. The accompanying correspondence showed that Jewett had retained Mr. Elkins as counsel, and that Mr. Blaine, while Garfield's Secretary of State, on August 8, 1881, had written to Mr. Osborne, the United States Minister in Brazil, reversing Mr. Evarts's decisions and instructions in regard to the claims; and that Mr. Blaine had written also to Mr. Jewett saying that he had reopened the claim "at the request of Stephen B. Elkins, Esq., your attorney." In his letter to Mr. Osborne, Mr. Blaine said : "I am not sufficiently informed as to the law of Brazil to know how far its formal requirements as to the mere question of right and title would nullify this action by its Government, but I do know that in justice and in equity a responsibility has been incurred which cannot be escaped."

While the reopened claim was being thus pressed by Secretary Blaine and Mr. Elkins, President Garfield was lingering between life and death. After his death, Mr. Blaine was succeeded in office by Mr. Frelinghuysen. Nothing was done with the claim during the latter's term. When Mr. Bayard had considered it carefully, he said of it: "Such a claim, so stated, shocks the moral sense, and cannot be held to be within the domain of reason or justice. It would be an act of international unfriendliness for the United States to lend themselves in any way or to any degree in urging, much less enforcing, such a demand upon a country with whom we are, or design to remain, on terms of amity. I, therefore, return the protest as enclosed by you, and decline to transmit it to the United States Minister at Brazil, or to instruct him to present it officially or otherwise."

While the Bering Sea negotiations with Great Britain were in progress a few months ago, it was discovered that Mr. Elkins, as a member of the North American Commercial Company, had great financial interests at stake in preventing a settlement, and it was only with the greatest difficulty and after long delay that his interests were compelled to give way. It was intimated at the time that the President's son and other Republican business men were interested with Mr. Elkins in this enterprise, and a Washington correspondent hints that the President's son has been "let into" several other of the many good things which Mr. Elkins has control of, and that this kindness to the son has had some influence in securing the appointment.

We have touched upon only the chief incidents in the busy career of this eminent Republican business man, but enough has been given to show what his claims to the position are, and to foreshadow with sufficient clearness the kind of Secretary of War he will make.

A FURIBUNDAL NAVY.

THERE are times when it seems as if disinterested and faithful service of the country by men of honor, to whom money is by no means the highest good, is to be found only in the ranks of the army and navy. That these two services are the best schools of real patriotism just now, we fear there is no question. But it has to be borne in mind that the officers of both the army and navy are young men, and fighting men by profession, and naturally eager for active service, and, like military men all over the world, very ready to take offence, stand on their dignity, and exact satisfaction. For this reason every government which has an army or navy for real use, and not merely for show, finds itself obliged to keep a tight rein on any portion of either which brings it in contact with foreign nations. The army seldom does bring it in contact with foreign nations, but the navy does so constantly, and therefore a stimulated navy—that is, a navy fed, either by its superiors at home or by the press at home, on highly seasoned food, and urged to assert itself and "stand no nonsense," and make foreigners "stand round"—is one of the most dangerous possessions a nation can have, for it keeps the country constantly on the verge of an expensive quarrel, either with a Power which has to be fought because it is so big, or with a Power which has to be fought because it is so little. What naval officers, when let loose in times of excitement, can do in the way of reckless abuse of force, was well illustrated in the Jamaica troubles twenty years ago, when two young fellows—a lieutenant and a midshipman in the British navy—constituted themselves a drumhead court-martial, and hanged a highly respectable colored man whose sole offence was that he had been prominent in politics before the trouble began.

We are just now passing through a crisis which, we think, makes these observations peculiarly appropriate. After a good many years without a navy, we have begun to get one, and have already the nucleus of a formidable naval force with all the modern improvements. The public is naturally much pleased and very proud, and the naval officers have begun to recover from the humiliation so long inflicted on them by the old wooden ships. This has put the navy and a considerable portion of the public in what may be called a fighting mood. There is abroad a human, but not wholly respectable, desire to find somebody on whom our new armored ships and new guns may be tried without serious doubt as to the result; and Chili just now seems to have been selected for the *corpus vile*. The instructions issued by the Navy Department to the squadron at Valparaiso were in every way creditable, but, what with the influence of the Barrundia case and of the new navy, they were not strictly obeyed. Our officers did show their bias in favor of Balmaceda, with little or no attempt at concealment. Admiral Brown was very indiscreet in his movements; Commander Schley was very indiscreet in his correspondence, and more than indiscreet in sending a large body of sailors ashore at Valparaiso after being warned that the Chilian populace was very much excited. It was, under the circumstances, a real "wha daur meddle wi' me?" manifesto.

The threats that something terrible will happen to the Chilians if they do not submit to some sort of humiliation to which everybody knows we would not ask a first-class Power to submit, continue, and, as usual, a portion of the press is active in keeping the excitement alive. Every movement of our war ships, every launch of a new one, and every repair in the navy-yard is treated as preparation to fight Chili. As usual, the press has done nothing to enlighten or inform public opinion about the law or morality of the situation. It confines itself to stimulating the combativeness of the navy and the public.

Secretary Tracy, as far as we know, is keeping his head cool now, or doing nothing to aggravate the crisis, but a striking illustration of the kind of pressure he has to resist appeared in the columns of an

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occasionally esteemed contemporary on Monday. Under the heading "Quite Ready for Chili," we find an interview with Secretary Tracy. Asked whether he had heard of a mob surrounding the American Legation in Santiago, he said he had not, and did not believe it. Asked whether he expected any trouble with Chili, he said he did not. Asked "what American line-of-battle ships are now within easy reach of Chili," he said: "The little *Yorktown* is at Valparaiso, and the *Boston* will be there in a few days. The *Baltimore* is now on her way up to San Francisco." This is all there was in the interview about Chili. It showed that the preparations for war with Chili are mainly being carried on in the newspapers, whose proper function really is, as preachers of morality, to try to keep war feeling down. This function would be discharged but for the extraordinary notion that the journalist's highest duty is to create a large demand for his newspaper. No notice of this is taken, as far as we know, in recent works on political science, but it is a prominent factor in modern politics.

EUROPEAN TARIFF CHANGES.

THE commercial treaties recently negotiated in such a way as to cover a large part of Europe, come as a striking fulfilment of a prediction made more than two years ago by an Italian economist. Writing in the *Giornale degli Economisti* of "Tariff Policy during the Last Thirty Years," he made out roughly a special character for each successive decade: the first, a period of gradually lowering duties, following the initiative of England; the second, the time of commercial treaties, in the negotiation of which France led off; and, third, the protectionist reaction of the last ten years, bringing back the features of the abandoned corn-laws, and reverting to the policy of international hostility and reprisals in trade. This reached its height in the commercial war between France and Italy, precipitated by the tariff laws enacted by the latter in 1887. It also led to the harmful French and German protectionist legislation. Writing when this war of tariffs was at its hottest, the economist we refer to, Signor Stringher, maintained that the condition of things thus brought about would be found intolerable, and predicted a return to the system of commercial treaties securing freer international exchanges.

That the new treaties which have already come stand for an abatement of the protectionist madness, is admitted on all hands. They may be complicated with political motives and questions of general international policy, but no considerations of foreign policy could make so many European statesmen seriously relax the protective system, as they are doing, if they continued to think that system the secret of national prosperity. Even in France, where the protectionists appeared a few months ago to be carrying everything before them, a most decided halt has been called. The first drafts of the new French tariff were enough to delight the heart of McKinley himself, and his French analogue, M. Méline, expounded the protectionist theory of increasing wealth by taxation with a sincerity and earnestness equal to the American's. No pernicious distinctions were to be allowed between raw materials and manufactured articles, and the great exporters were told that they would get along just as well with taxed wool and silk and cotton. But the hammering which the bill has had to take on its way through Chamber and Senate, the unanswerable assaults upon it by men like M. Léon Say, from the economic point of view, and by the protesting manufacturers and workingmen, from the practical standpoint, have knocked a good deal of the mischief out of it. All the proposed duties on raw materials have, we believe, either been abandoned or made up for by drawbacks to be paid to exporters, so that the Minister of Commerce, M. Jules Roche, could lately say in the Senate:

> "But a few months ago many voices were lifted up for the establishment of duties on raw materials. We have succeeded in getting that idea to be abandoned, in the interests of our national industries."

More than that, the immense value to France of her foreign trade has been freshly emphasized in the course of these tariff debates. In denial of the ignorant assertions of M. Dauphin and others that France had been marching straight to ruin through buying from other nations more than she sold them, careful statistics have been compiled which show that there has been a great advance in the value of both real and personal property during those fatal years when foreign commerce was encouraged. Even in the case of the much-pitied agricultural interests, M. Alfred Neymarck has shown that the value of farming lands increased from 61 to 91 milliards of francs between 1852 and 1882, while the value of domestic animals in the same time advanced more than 100 per cent. And as bearing on the future policy of France in the matter of international commerce, it has been too much forgotten that her new tariff system, in one of its features, leaves the door open for a great enlargement of foreign trade. We refer, of course, to the device of a maximum and minimum column, the latter of which, with its low duties, will be declared to be in force in the case of countries offering adequate concessions, on their part, to French exports.

The hope and expectation of the Government in this particular were made entirely clear in the speech of the Minister of Commerce referred to above, which was delivered on November 25. After declaring that it was "an essential condition of the existence of France to seek a foreign market, to make advances to the new countries just entering upon civilization," he proceeded to make the following significant statements:

> "The Government does not hesitate to declare that it will very soon introduce a bill to regulate this question; its object will be to grant the minimum tariff to the countries with which we actually have treaties. We have not wished to proceed with surprises or unexpected strokes, or to leave in uncertainty the nations to which the minimum has been conceded. Still less have we wished it to be supposed that the rules governing our international relations were to be suddenly modified."

A word should be added respecting the influence of these European commercial alliances and proposals on South American trade. Already it has been announced by the *Indépendance Belge* that Brazil and the Argentine Republic have taken steps to secure admission into the German-Austrian-Italian Commercial Union, or at least to obtain some of its benefits, as also to negotiate treaties of reciprocity with England. Such a course was inevitable on their part considering the substantial advantages to be gained in that way, and considering also how strong are the commercial and financial ties which bind them to Europe. It may be doubted, however, if the Brussels paper is right in saying that such measures are advocated as a means of retaliation upon France for her high tariff. It is true that there has been some discontent on this score. On October 27 President Fonseca sent a special message to the Brazilian Congress, calling attention, among other things, to the tax of 100 per cent. levied on Brazilian coffee in France. He thought that very unfair in view of the fact that the Brazilian duties on goods of French production did not exceed 40 per cent., and asked for authority to increase those rates. But France could easily obviate that objection by offering her minimum tariff in return for a proper equivalent, or even by making a special treaty, as Minister Roche said the Government would be ready to do in particular cases. At any rate, it is clear that European nations have not watched our reciprocity negotiations with folded arms, but have put themselves in a way to equal if not surpass any advantages we may have secured thereby in South American trade. The significant remarks of the German Chancellor on Friday leave no doubt that he considers the new commercial treaties a powerful weapon against our "Pan-American policy," as he called it.

THE FINANCIAL CONDITION OF ITALY.

ROME, November 30, 1891.

YOUR Italian correspondent, "J. W. M.," whose profound knowledge of Italian matters and intense sympathy with Italy are so well known to me that I am generally disposed to doubt my own views when they differ from hers, has given in the *Nation* of October 1 an historical summary of the financial condition of the kingdom, from which I have derived not a little instruction, and with which, as history, I am not competent or disposed to find the least fault. But in the examination of the present position I see certain facts which she seems to

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have overlooked, and certain consequences which she has not anticipated. In all that she says of the progress of Italy I fully agree; in her eulogiums of the post-office management, as organization, I think she has not said enough, for the theory of the whole department is the most perfect I have ever come across, and the only drawback to the practice is that the operations are unreasonably slow, and the employees, overworked and underpaid, are provokingly tedious in their attendance on the public, and take ten minutes to perform an operation which in England would require but one. But in compensation you never lose a registered letter or object of value intrusted to the post. I have continually to complain of the loss of books coming by post from England, but never when posted in Italy. The officials are courteous and obliging to the last degree, and they give themselves far more useless trouble than they cause the people who make use of the post. The country is still very much behind in sanitation, travelling facilities, comfort and cleanliness in the inns and minor hotels, but it is necessary to have known it thirty years ago, as did "J. W. M." and myself, to understand the real progress made in almost all respects.

In certain details of the financial review, however, your correspondent leaves the statement incomplete rather than incorrect, and as it has been my business lately to investigate the subject at some length, I propose to fill out, rather than correct, her generalization. The *riscontrato* of which she speaks as a success, had hardly been put to the test when she wrote, and was not in any case the binding affair she had supposed. It was a weak and inefficient plan for meeting the weakest point in Italian finances, the condition of legal tender in the notes of banks which have only a local recognition. For instance, there are six banks which have the right of issuing circulating notes, the Banca Nazionale, Banca Romana, Banca di Napoli, Banca di Sicilia, Banca Toscana, and Banca Toscana di Credito; all the notes being legal tender in the province in which each series is issued, but not recognized in the others, the Nazionale alone being universal. These banks are forbidden by law to lend money on real estate or long-date securities; they are allowed to issue notes to three times the amount of their capital, and must have a metallic reserve of the same amount, though, when the enormous over-issue of the building crisis came on a few years ago, they increased their legal circulation from 1,100,000,000 francs to 1,500,000,000, as "J. W. M." says, and to legalize this excess, the present Ministry increased the proportion to four to one of capital, the cash reserve being still one to three.

The relation of the State to these banks is not, as your correspondent assumes, in the least like that of the English Government to the Barings. The Italian Government makes the notes of these six banks legal money, and we have no other currency. If these banks prove rotten, all the circulating medium in Italy is worth just one-third of its face, supposing the metallic reserves are all the law requires, which I should want to have verified before I would trust it. But a note of the Banca Romana, legal tender in Rome, is refused at Naples or Venice, because it can be refused, and because it is known that the Banca Romana has loaned, contrary to the law, 40,000,000 of lire on real estate which is not in all probability worth more than a small fraction of the loan, being houses unfinished or unsalable. Its reserve should be 23,000,000, and its outstanding notes are 70,000,000. If, therefore, the bank were brought to liquidation, it would be bankrupt. The other banks have dipped more or less in the illegal loans, and the amount is variously stated at from 200,000,000 lire to 500,000,000, to a large extent if not entirely in the same condition of immobile capital, *i. e.*, in various forms of real estate which cannot be realized on. The comparison with the Barings is, therefore, not good in point of law or of importance; nobody was obliged to accept the Baring securities, and the Barings had violated no law; they had been unfortunate, and, to avert the consequence of their misfortune, the Government advised their being assisted to liquidate on terms favorable but safe to all concerned.

The Italian Government, having called on the banks to put themselves in a condition of legality, they replied by proposing the *riscontrato*, a sort of clearing-house, but it was only volunteered on trial for a period at the discretion of the banks. The experiment has been tried now for three months, and, as I foresaw and foretold, only strengthens the position of the banks. The Banca Nazionale, which is legal all over the kingdom, pays out the notes of the Banca Romana instead of its own, and avoids responsibility. At the telegraphic office in Palermo, the other day, the officials refused to accept notes of the Banca Romana, and at Catania the branch of the Banca Nazionale refused to change the notes of the Romana which they had paid out over their counter only ten days before, and, even worse, they refused to accept the notes of the Romana, paid out at one wicket, for a draft on a distant city, when offered at another wicket. The *riscontrato* is an absolute mockery and delusion.

The weakness of the financial position in Italy is not in the official finance, because, as "J. W. M." says, if the taxes must be paid they will be paid, and can be. The burden of the present taxation is exaggerated and howled over by the classes who ought to pay and don't, much more than by those who pay their just proportion. I have heard proprietors admit that they do not pay the quarter of the taxes the law imposes; very few incomes or estates pay in the legal rate, and most of them are assessed at the half of their real value, many at a much smaller fraction. The taxpayers howl on principle, as if they were paying the full rates, and the assessors let them alone. It is safe to say that not a single professional income in Italy is stated at much, if any, more than the half of its actuality. The interest on the debt will be paid and the expenses of Government met; the shadow in the prospect is the condition of the banks, and the consequent solidity or the reverse of the circulating medium—we know nothing about these. It is this, and not the possibility of Italian insolvency, which raises the premium on gold and lowers the Italian rentes. There is no debt in Europe safer than the Italian, in my opinion, but no one is sure that the currency is secured against a crash. That gold is at only 3 per cent. premium, under such circumstances, is greatly in favor of the solvency of the country.

One element which all the statistics leave out of the account, and by the omission include a constant element of error, is the gold brought into the country by the visitors. The trade statistics show that the imports exceed the exports by thirteen million pounds sterling, and yet the premium on gold, until the last few months, has never risen above a fraction of one per cent., and the value of property, as shown by the returns of taxation, increases at the rate of a milliard a year. The solution is in the gold of the tourist and foreign resident, which, by a calculation I made two years ago, is not less than twenty millions sterling, and more recent researches by one of the principal embassies here, much interested in trade statistics, show that my estimate is rather below than above the reality. Italy is prospering and improving in almost every respect, and when we consider that she is scarcely thirty years out of foreign bondage, and that everything has had to be done, it must be admitted that she deserves all the praise she is likely to get even from her friends of the temper of "J. W. M."

W. J. S.

THE VICTORIAN EXHIBITION.

LONDON, December 4, 1891.

WHEN a Victorian was announced to follow the Tudor, Stuart, and Guelph Exhibitions, held during the last three winters in the New Gallery, its success—that is, not financially, but as a show of genuine interest—seemed doubtful. The result is even more depressing than one's expectations. The Victorian period in many ways has been as great as those which preceded it, but with its greatness the royal family has had little to do, and unfortunately royalty is given the most conspicuous place in these exhibitions. Besides, it was thought necessary to limit the time illustrated to the first fifty years of Victoria's reign, and the men and women represented, with the exception of the members of the Queen's family, to those who are no longer living. But the chief reason for the failure of the collection now exhibited in the New Gallery to rival its predecessors is the fact that, while its scope is professedly historic, the large proportion of pictures forces one to consider it from the artistic standpoint. The degradation of art in England during the Victorian era scarcely needed this new overpowering proof.

Low as has been the English art standard during the last fifty-odd years, there have been great artists at work in England, and art movements of no little importance have been started. The Pre-Raphaelite Revival, whatever one may think of its real value, was immensely interesting, and produced at least one painter of distinction. Of late years reaction against the conventions of the Royal Academy has led to the formation of the Glasgow School in Scotland, the New English Art Club in London. But, though one can trace the growth of sentimental, infantile story-telling from Landseer to Burton Barker, of what has been done in the actual world of art there is no sign in the Victorian Exhibition, since only the work of the portrait-painter is shown, and only the portraits of people of note—social or political, clerical or scientific, literary or artistic. By far the greater number and the more conspicuous are portraits of the royal family or records of royal events. In the case of Tudors and Stuarts, and even of Guelphs, this fact was no drawback, since Tudors and Stuarts and Guelphs, whether because they really cared (which is doubtful in the case of the latter), or whether they wanted royalty the very best to be had in art, as in jewels or wine, succeeded in drawing to their courts some of the most accomplished painters of their day. Holbeins, Vandykes, and Reynoldses and Gainsboroughs were the glory of the last three exhibitions. But the Queen, ever since the beginning of her reign, and all her children in their turn, have shown a preference for the most commonplace and least artistic work. At home they have always patronized the Hayters and Friths; abroad they have found nothing better than a Van Angeli.

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The result is that the pictures sent from Windsor and Osborne, from Buckingham Palace and Marlborough House, might be a collection from the Bayswater "Terraces" and Paddington "Gardens" of the city man: they are essentially middle-class, or, to use the Socialist's favorite slang, *bourgeois*. A painter must indeed be strong not to be discountenanced by royalty, and to paint the royal sitter as he really is. Holbein could stand the test: modern naturalists could not ask for bolder naturalism than his Henry VIII. Velasquez could still better, and it is amusing to contrast his Philip with the Philip of other painters of his time, of Rubens, for example, in the portrait at Munich. But lesser men in the royal presence always have fallen below their usual commonplace, and have produced not portraits in the least true to life, but a sort of "touched-up" photographs. When Princess Louise sat to Mr. Richmond, who is certainly better than Van Angeli, Richmond failed to give her portrait even that decorative quality which, with him, sometimes makes up for lack of realism. Caton Woodville is a clever black-and-white man; Sir James D. Linton is not quite so petty and puerile as Frith, and yet both, in painting royal ceremonies, have become as wooden and lifeless and dull as the dullest painter of the early Victorian period. There is not one royal portrait that can lift the royal collection above its middle-class level.

Nor can it be argued that this is the fault, not of the royal family, but of the condition of the art of portrait-painting in the last three-quarters of the nineteenth century. Have not Whistler and Sargent been painting in England? Are not the Holls and Wattses now in the New Gallery infinitely preferable to the inanities of Van Angeli? And abroad, has not every Salon, for the last thirty years or longer, given a far wider choice of good portrait-painters than the whole Continent offered to the Tudors? But the truth is, the reigning family do not like realism in portraiture, do not like good work. Once, as every one knows, the Prince of Wales allowed Bastien-Lepage to paint him, but when the French artist showed him how worthy a descendant in appearance, if in nothing else, he is of Henry VIII., he scorned the portrait, which, needless to say, does not hang on the walls of the New Gallery. The Queen may be remembered by after generations as a good mother—never as a patron of art.

Outside the royal family, matters are just a shade better, though the improvement is not general or great enough to redeem the show from dulness—that is, artistically speaking. Sir Thomas Lawrence painted portraits of many men—the Duke of Wellington and Sir Robert Peel, to mention no others—who were prominent during the first half of Victoria's reign; and, mannered and over-inclined to the "pretty business" as he was, he painted with a distinction never found in the canvases of the Hayters and Winterhalters, the Beecheys and Grants, who mark the lowest depths to which art has sunk in England: Coming down to a later period, one finds portraits by contemporary artists, by Holl and Ouless, Millais and Watts, Herkomer and Collier, which have been too recently exhibited in Royal Academies and other picture-shows to call for special criticism, and which certainly are a marked advance upon the earlier abortions. Here and there, on a screen or in a corner, one comes upon a smaller portrait of some little art value, as, for instance, a sketch of his wife by Rossetti, and his small drawing of himself. In the catalogue there is a Degas, a water-color of Pellegrini (the "Ape" of *Vanity Fair*), but as yet I have not been able to find it in the Gallery.

When all is said, however, the fact remains that in the exhibition there is but one great masterpiece which will live for all time, and which will be honored by future generations as we to-day honor the Holbeins and Vandykes, the Reynoldses and Gainsboroughs. This is Whistler's Carlyle, sent by the Glasgow Corporation, who, now that their haggling over its price is at an end, are proud enough of being its owners. The press view in the New Gallery was held the very day that news came of the French Government's purchase for the Luxembourg of the same master's portrait of his mother, together with the report that their offer of £160 was accepted by him just after he had refused one from a private individual for £1,500; and those who know Mr. Whistler can well believe it. It was instructive, just as one of his greatest pictures was thus allowed to go out of the country, to see how the English treat those that remain. The Carlyle is skied in a corner of a gallery where the centres of honor are reserved for Landseer and Millais! One might almost fancy a purpose in this eccentricity of hanging; had the directors wished to characterize an age in which bad work has been the rule and the great exceptions have been uniformly ignored, they could not have been more successful.

From the historical standpoint the exhibition is but slightly more satisfactory. Much of the history of Victoria's reign is contemporary history, and the principal figures in it are still alive, and, therefore, because of the limits set by the directors, excluded from the exhibition. How small a part royalty has had in public affairs of genuine importance is revealed in the royal pictures. The genius of the Victorian period has been domestic, as the British matron will tell you with complacent pride, and the canvases which represent royal events, with but few exceptions, reveal this domesticity. They are pictures of royal weddings and royal baptisms, as if marrying and giving in marriage and the perpetuation of the Hanoverian race had been the sole end and object of the royal house; and how fully these ambitions have been gratified is also commemorated in that awful group of the Queen and the royal family painted during the jubilee year. Otherwise, their only possible interest is as a record of fashions during a long period in which women took pleasure in making themselves hideous.

The introduction to the catalogue reminds the visitor that there have been two large and thirteen small wars during the period illustrated. But of these there is slight trace in the show, whose general character is most pacific, save in the cases full of Gordon relics. It is also strange that, though Victoria is the first Empress of India, and though the Eastern colonies have been extended during her reign, there is little, if anything, to suggest the fact; and this is the more to be regretted since a chance dagger here and a bit of embroidery there remind one that the East could have supplied the art element so sadly missing. The line of statesmen, beginning with Wellington and Peel and Lord Palmerston, and ending with Disraeli and John Bright, tells only half the story of the Victorian period, since Mr. Gladstone is absent and the Irish Home-Rule party without representatives. To attempt to give the political history of Great Britain during Victoria's reign, and to omit the Irishman, is indeed a case of the play of "Hamlet" with *Hamlet* left out. As Mr. Parnell, by his late death, has fulfilled one of the conditions for admission, and as his public life supplies the others, one would think a portrait of him might have been secured.

When it comes to literature, there is less fault to be found, though in this department, too, one is conscious of incompleteness. All the familiar portraits of Thackeray and Dickens are here, and all interesting enough in their way, especially that one of Thackeray as a baby with his father and mother, reproduced three or four years ago in *Scribner's*, and one of Dickens as *Captain Bobadil;* but, strangely enough, none are of any special merit as paintings. Here, too, are Wilkie Collins and Bulwer, in characteristic pointed shoes and long waving locks, and an unexpectedly proper and prim little George Borrow in high stock. Macaulay and Grote, Carlyle and Matthew Arnold, remind one of what has been done in a more serious branch of literature. Jeffrey of the *Edinburgh Review* seems out of his time away from the men whose reputations he made or unmade for a day, and Christopher North, even if he did not die until 1854, belongs practically to an earlier period. To find portraits of these men hanging in the same room with those of Browning and Rossetti is the best reminder of the many years the Queen's reign has lasted, while the presence of the two latter but emphasizes the absence of Tennyson and Swinburne, without whom Victorian poets are as incomplete as Victorian statesmen without Gladstone and Parnell.

One of the greatest surprises the exhibition has in store is a little sentimental, simpering George Eliot, painted by D'Albert Durade (whoever he may be), and startlingly unlike the better-known chalk drawing in the series by the elder Richmond, so much overrated in their day. With a face as strongly marked as George Eliot, Richmond could hardly efface all character, but even his Charlotte Brontë and Mrs. Gaskell have much of the conventional Book-of-Beauty type then fashionable. Many of his celebrated contemporaries are included in the series, which, however, now commands but little interest.

It is useless to go through a list of all the portraits. Hardly any men and women of fame or notoriety have been forgotten; too many nobodys have been remembered. A few call for more attention than others: for example, in the group of artists there are a small sketch of Charles Keene, his clay pipe in his mouth, a water-color of Fred Walker by himself, and three portraits of Turner, the first with his old-fashioned tall hat pulled well down over his eyes, an amusing contrast to that other, his own work, in which he is as beautiful as Sir Thomas Lawrence could have made him, and to the vigorous little sketch, by Linnell, of a middle-aged and not very striking-looking Turner. It is interesting, also, to have the famous Tractarian movement and what might be called the Rugbyite departure in the public schools recalled by portraits of Cardinal Newman and Thomas Arnold; while those of Faraday and Herschel, Darwin and Carpenter, George Stephenson and Lyell, with the models of locomotives and ocean steamers and of the Forth Bridge, explain anew the real reason for the failure of the Victorian exhibition. To have illustrated truly the Victorian age, the show should have been one of machines and scientific instruments and appliances, not of pictures.

By far the most delightful part of the exhibition is the least conspicuous—the collection of autograph letters and manuscripts in the balcony. Many of the letters have been print-

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ed and are as well known as the portraits, but this does not detract from one's pleasure in seeing the originals. They have been carefully arranged, most of them showing very characteristic passages. It is quite as it should be that letters from Browning, who was so prominent a figure in London society, should be acceptances or refusals of invitations; that one from Mrs. Gaskell should be a stamped acknowledgment for payment of the copyright of 'Right at Last'; that Thackeray's should be opened at one of his illustrated pages, Calverley's at his admission of a "lurking fondness for absurdity." But it is still more impossible to go through this list without degenerating into a catalogue, since almost every notoriety and famous man and woman of the Victorian era is here again represented—from Disraeli to Gordon, from Capt. Mayne Reid to Dickens, from Charlotte Brontë to Miss Mulock. There are fewer manuscripts, but these are well chosen. Rossetti's "Rose Mary," Disraeli's 'Endymion' (and what a bulky manuscript it is!), Macaulay's big sprawling journal, Dickens's 'Christmas Carol,' Mrs. Browning's 'Aurora Leigh,' and Browning's far neater 'Isolando'—these give at least an idea of the delightful material which directors have been able to secure.

There are relics, of course. Relics have been principal features of these historical exhibitions, and in a great measure account for their popularity with the sentimental British public. There are many good Britons who will prize Disraeli's walking-stick and spectacles and the precocious art efforts of the infant Victoria more than anything else the show can offer them, unless it be the odds and ends in the Gordon cases. Fortunately, however, a large proportion of the relics are of Thackeray and Dickens—not merely their chairs and writing-desks, but their MSS. and notes and sketches; and these one can not only endure, but enjoy. As for the stamps and medals, the decorations and coins, one gladly leaves them to the specialist. Design for official purposes has been as artless as the painting of royalties during the Victorian age.

N. N.

Correspondence.

THE HISTORICAL AMERICAN EXHIBITION AT MADRID.

To the Editor of The Nation:

Sir: One of the most interesting and instructive celebrations proposed for the year 1892 is the Spanish celebration, the chief feature of which will be an exhibition at Madrid, termed the Historical American Exhibition, the special object of which is to illustrate primitive American life and the history of the period of discovery and conquest. In selecting the prehistoric and early historic eras for illustration, the Spaniards will make their own exhibition complete in itself, without in the least competing with the Chicago Exhibition.

The plan of the exhibition is, within its limits, a very broad one, comprising five general divisions, viz.: Prehistoric America, the Historic Period, Indian Industrial Arts, Cartography, Nautical Instruments, etc., and the Fine Arts and kindred subjects. Under the head of prehistoric America, plans, models, reproductions, drawings, etc., are solicited of ancient caves and caverns, and anything that may help to show the use of these primitive places as human dwellings. Similar models, drawings, or photographs are desired of American menhirs, dolmens, and mounds, as well as lacustrine dwellings. All sorts of implements and objects relating to this period are desired, such as stone weapons, articles of bone and horn, pottery, ornaments, utensils of bone, wood, stone, and other materials, with fossil or animal bones throwing light on the archæology of this time. Examples of all the ages and periods of primitive life as they can be traced on the American continent are wanted.

In the historic period the objects desired include models of ancient American buildings, architectural remains, plans, models, and drawings of restored monuments. Examples of sculpture, bas-reliefs, architectural paintings, and other forms of painted decoration form another class. Under industrial art is included clothing and adornment of the aborigines and uncivilized Indians, with implements of war, offensive and defensive. Jewels of gold, silver, bone and ivory, pottery, household utensils, and articles used in transportation by water and land, constitute another division of this branch, while written documents in native tongues, pictures and photographs of Indians and effigies showing native costumes, models of Indian dwellings, and Indian crania, form a third division.

The department of cartography includes maps, plans, charts, and drawings, and all that concerns ancient cartography, with models of vessels anterior to the voyage of Columbus, as well as those he himself used. A section is devoted to nautical instruments, with the idea of illustrating the instruments, charts and maps in use at the period of discovery, while objects in personal use by Columbus and pictures of the same are also desired. The fine-arts department includes ancient architectural monuments, sculpture, paintings, industrial and artistic work following the discovery, American coins, literary and scientific publications, manuscripts, charts, and plans of all kinds from the discovery to the middle of the eighteenth century.

Most liberal inducements are offered to intending exhibitors from America. The exhibition will be held in the new Library and National Museum building in the Park at Madrid, which will be used for the first time for this purpose, the exhibition serving as a sort of inauguration of the structure, which has been a number of years in building. It will be opened on September 12, 1892, and will close on December 31st of the same year, thus preceding the Chicago exhibition, which it is designed, in a measure, to supplement. All objects, if securely and properly packed, will be forwarded gratis to Madrid, and returned to the exhibitor free of all expense, the exhibition not only bearing the cost of transportation, but also, when desired, attending to the arrangement and display of the objects without any charge. Those who desire special cases of their own may provide them, and special buildings may also be erected in the Park if the design is approved by the General Committee. All objects for the exhibition will be admitted duty free into Spain if they are withdrawn at the close of the exhibition, but two months will be allowed after the end of the exhibition before articles need be returned.

An international jury, proportionate to the number of the exhibitors from different countries and the importance of their exhibits, will examine the articles displayed and award the prizes. These will consist of a first prize of honor, a gold medal, a silver medal, a bronze medal, and honorable mention, each medal being accompanied with a diploma.

The exhibition covers, of course, the entire American continent, but to insure its complete success the active coöperation and assistance of citizens of the United States is especially desired. There is every reason why Americans should both be interested in this exhibition and take part in it. The conditions are liberal, the prizes ample, and the time is especially convenient to intending exhibitors at the Chicago exhibition, as objects may be exhibited both at Madrid and at Chicago. Nor is the novelty of the exhibition its least merit. Early American history has always been a favorite topic of study among European scholars, but it is safe to say that if this exhibition is carried out as it is planned, it will offer Europeans the first opportunity they have had to study primitive American life in its completeness. American collections are very rich in the materials most desired at Madrid, and it is most sincerely to be hoped that the gracious invitation of the Spanish people to participate in their Columbian celebration will meet with a generous and hearty support from American scholars and collectors.

Barr Ferree.

New York, December 16, 1891.

MATHEMATICAL STUDY ON THE CONTINENT.

To the Editor of The Nation:

Sir: I should like to add a few words of caution to your notice of last week with reference to the admission of an American woman to the mathematical lectures in the University of Berlin. It would, I think, be unfortunate if the impression were to get abroad that a student who had pursued the ordinary college mathematical course—even with the extensions now provided in most colleges of good standing as free electives or optional courses—would do well to continue her studies at a German university. The arrangement of the preparatory studies is so different that it would be a grave mistake for any one to expect to profit by German mathematical lectures unless, after undergoing a sound preliminary training, she had devoted a good deal of time to higher mathematical studies; only then is she qualified to profit by the different presentation of the subject that she will meet with in France or Germany.

Miss Ruth Gentry graduated in 1890 from the University of Michigan, having devoted to mathematics as large a proportion of her time there as possible, availing herself to the fullest extent of the numerous elective courses there offered. She then held the mathematical Fellowship at Bryn Mawr College for the academic year 1890–1891, during which time she pursued extensive courses of lectures and private reading in the Theory of Functions and Higher Analytical Geometry, with auxiliary courses in Elliptic Functions and Modern Algebra. Her reading had thus already interested her deeply in the work of Klein, Fuchs, etc., and it is a source of great gratification to all interested in her work, and in the prospects of advanced study for American women, that she now has the opportunity of hearing Professor Fuchs's theories expounded by himself.

Yours truly,

Charlotte Angas Scott.

Bryn Mawr, December 15, 1891.

WEAK FORMS OF *BEEN*, AND POPE'S RIMES.

To the Editor of The Nation:

Sir: In several recent numbers of the *Na-*

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tion (pp. 181, 237, 447), the various pronunciations of the word "been" have been discussed without any scientific statement being given of the genesis and relation of the various forms. Prof. Wheeler ('History of Language,' p. 413) has hinted at the correct explanation.

The ME. pronunciation of the word was (using phonetic spelling) *bēn*. This close *ē* had by 1550 (cf. Palsgrave, 1530, in Sweet's HES. §818; and Löwisch, p. 52) approached very nearly to *ī*, and had generally reached that point by 1700 (cf. HES. §§818–820, 814, 816). We thus have two strong, or stressed, forms, an earlier *bēn* and a later *bīn*. For each of these a weak form arose in unstressed positions, namely *bĕn* for *bēn*, and *bĭn* for *bīn*. When thus phonetically two forms arise that do not find use in distinguishing meaning (as, early ME. *ōn* 'one'—'*ăn*' 'an') or function (as, *off* adv. —*of* prep.), generally one of the two in time supplants the other (for example, of late ME. *ōn* before vowels—*ō* before consonants, only the former, now written *one*, has survived). While both forms are still in use, a poet occasionally allows himself to employ in rime the weak form for the strong—the most innocent poetic license. The weak form *bĕn* early yielded to the strong form *bēn*, which then became *bīn*; *bĕn* survived and got the upper hand only dialectically, especially in some parts of America. The weak form *bĭn*, that was in time formed from *bīn*, has become general in America, while in Great Britain it would seem that the strong form *bīn* has pretty commonly held its own. I am not at all certain that the distinction of weak and strong forms is not still made by many Englishmen, who suppose they always say *bĭn* because that is the sound they hear when they pronounce the word by itself, and so with stress.

I am puzzled by "X.'s" statement that "Pope makes *been* rhyme with *sin* about half the time." I can find only *been–sin* 151–323 (Globe ed.); against *been–seen* 85–149, *been–queen* 142–704, *between–been* 253–289, *seen–been* 395–117. This proves nothing for an *ĭ* pronunciation by Pope; for he has such undoubtedly imperfect rhymes as *seen–within* 287–55, 473–3, *mean, spleen–within* 298–143, *seem–him* 451–4. Lowell's statement, referred to by "F. H.," is: "*Ben* for *been*, of which our dear Whittier is so fond, has the authority of Sackville, 'Gammer Gurton' (the work of a bishop), Chapman, Dryden, and many more, though *bin* seems to have been the common form." This I can only understand on the supposition that when Lowell wrote it, the pronunciation *bīn*, despite his visits to England, had not attracted his attention, and, when he met in literature such rhymes as *seen–been*, he supposed them to be imperfect, just as he knew them to be when he found them in the writings of his neighbors (for example, in Holmes's "The Island Ruin").

We may justly be indignant that the writer of a study of the Rimes of Alexander Pope, which has just appeared in the publications of the Modern Language Association, did not prepare herself for her task by a study of the English of the last century. She would then never have done so absurd a thing as to base her classifications on the "authority" of a dictionary of living English. Though she states that "many of the words that have found their way into the list of false rimes may, in Pope's time, have been true," and that "this obsolete usage has in general been indicated in the lists," she gives us more than a dozen pages of "false rimes," and does not indicate a dozen such words. Poor Pope! He evidently could not rime any better than Chaucer could spell.

GEORGE HEMPL.

ANN ARBOR, MICH., December 12, 1891.

"GOD BLESS THE MARK!"

TO THE EDITOR OF THE NATION:

SIR: Mr. Browne's letter in No. 1379, regarding the exclamation, "God bless the mark!" alludes to only two meanings of the word *mark*, namely, what an archer aims at, and the cross as a signature. He probably does not accept either of these meanings for the phrase in question; but he neither rejects them, nor does he propose any other definition.

The true import of *mark*, which it seems of primary importance to ascertain, is plain from the following passage, which I think Mr. Browne would have quoted if it had occurred to him. It countenances his supposition that the exclamation was often accompanied by making the sign of the cross. It also shows Shakspere, like Scripture, to be his own best interpreter:

> "Never mole, hare-lip, nor scar,
> Or *mark* prodigious, such as are
> Despised in nativity,
> Shall upon their children be."
> (*Mid. N. Dream*, v. 2.)

"Prodigious" has here no reference to size, but signifies portentous or of ill-omen. In ages of faith, many such marks were recognized. *Gonzalo*, in a storm at sea, had great comfort from a fellow who had no drowning *mark* upon him, but whose complexion was a perfect gallows. One gallows-mark was a black mole, coffin-shaped, under the right ear. *King John* saw "a fellow by the hand of nature *marked* to do a deed of shame." So in "Lear," iii., 4, a squinting eye is as ill-boding as a hare-lip. Many an abnormal form in physique is chronicled in folk-lore as attesting moral obliquity. One specimen in a thousand of its wise saws we have in the doggerel:

> "Trust not the man whose eyebrows meet,
> For in his heart you'll find deceit."

Mark, then, in the phrase now in hand, originally meant some physical peculiarity believed to be ominous as to one's character or destiny. The divine blessing was invoked against such a mark—that is, it was asked to be poured out just where it was most needed. After the word *mark* came to be used in a wider sense, as it naturally did, embracing all signs of ill-omen, a blessing was begged to avert the evil which those signs boded. It is nothing strange to pray that a blessing may descend on the *mark*—the very place which needs it most. When *Shallow* needed *Falstaff* to speak for him, he cried: "God bless thy *lungs*, good Knight." So *Edgar*, when there was a tempest in *Lear's* mind, exclaimed, "Bless thy *five wits*," and again, he says, when *Gloster's* eyes had been gouged out, "Bless thy sweet *eyes*, they bleed."

This linguistic usage thickens other proofs which do demonstrate thinly the significance of an obscure saying, and may fortify Mr. Browne's notion that it was wont to be emphasized by the sign of the cross.

"God save the *sample!*" is the reading of the phrase as spoken by the *Nurse* to *Juliet* in the quarto of 1597. This word *sample* half disposed Grant White to think that *mark*, as found in other places, may mean such a mark as was made by a little girl's needle upon a sampler. But when so disposed he was strangely oblivious of his own statements that the copy for the sole edition showing the word "sample" was obtained by surreptitious and inadequate means—notes taken at the theatre during representation, etc., and that great corruption is manifest on its face.

JAMES D. BUTLER.

MADISON, WIS., December 10, 1891.

"A GENEALOGIST'S GRIEVANCE."

TO THE EDITOR OF THE NATION:

SIR: As a record-searcher and one well acquainted with Mr. Waters, I beg to demur to that part of Mrs. Vernona Smith's letter to you of the 6th ult. in which she imputes ungentlemanly behavior to him.

I am quite sure Mr. Waters is incapable of any such behavior, and my opinion will be endorsed by all those who have, like myself, been honored by his friendship. If he omitted to acknowledge his indebtedness to Mrs. Smith for any hint she gave him, it was, I am convinced, done inadvertently and without any discourteous intention.

Mrs. Smith's incidental declaration that she is *not* a "professional worker," has been read here with some astonishment.

WILLIAM BRIGG
(B.A. Cantab.).

ST. ALBANS, HERTS, ENGLAND, December 8, 1891.

MORE SPOILING OF THE 'BRITANNICA.'

TO THE EDITOR OF THE NATION:

SIR: What is to be said of the two latest enterprises to make spoil of the 'Britannica'—always the poor 'Britannica'!—one of which assumes the title of the 'Americanized Encyclopædia Britannica,' while the other boasts that, except the American copyright articles, it is "word for word identical with the expensive Edinburgh edition"? Writing to parties who are putting the former upon the market to learn if it was authorized by the Messrs. Black, I received the reply:

"The publishers of the original work (which would have cost you [observe the argument!] $150) are not expected to countenance that which is a revision of, and an improvement upon, their own, and which we are enabled [*how?!*] to offer you at such a low price."

And when I put the same inquiry to the other parties, what reply did I receive?

"Our edition is not authorized by the Blacks of Edinburgh, nor does it need to be. The twenty-five American articles contained in the Edinburgh edition were the only part of that edition subject to copyright in the United States. As we have had those twenty-five articles rewritten by equally eminent American writers and brought up to date, we are able to lawfully [!] publish the entire remainder of the work word for word."

The thought of any court of *honor*, or of any lawfulness not concerned with a question of *fine* or *imprisonment*, seems never to enter into this discussion.

And what is to be said when leading divines, superintendents of schools, presidents of colleges, mayors, and bankers, lend their names in praise of either enterprise? Can we never hope to escape that confusion of ideas which fails to see common dishonesty as such if only it favors education and the poor man?

Respectfully yours, H. D. C.

EASTPORT, ME., December 17, 1891.

Notes.

THE correspondence of the poet Cowper has been collected and arranged, with annotations, by Thomas Wright, of Cowper School, Olney, Bucks, England, and is nearly ready

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for publication. Its magnitude may be inferred from the fact that about four hundred of the letters were not included by Southey in his edition, which, for the rest, was necessarily imperfect in respect to those it did contain. Mr. Wright desires to reëxamine every original if possible, and asks for the loan of any in private hands.

'The Platform; Its Rise and Progress,' by Henry Jephson, private secretary to Mr. Forster and Sir G. Trevelyan, beginning with the days when an open meeting for discussion of public affairs was condemned as scarcely less than overt treason, traces the slow growth of political speech-making and analyzes the elements in its development. The work will be published by Macmillan & Co. early in January. They have also nearly ready the 'Browning Cyclopædia,' which has been in preparation by Dr. Edward Berdoe, author of 'Browning's Message to His Time.'

Frederick Warne & Co. announce 'Electricity up to Date for Light, Power, and Traction,' by John B. Verity, and the new volume of 'Barker's Facts and Figures for the Year 1892,' edited by Thomas Whittaker.

D. C. Heath & Co., Boston, will soon issue the first four books of Goethe's 'Dichtung und Wahrheit,' edited by Prof. C. A. Buchheim.

An illustrated 'Handbook of New York City' is in preparation by Moses King, Boston.

Benj. R. Tucker, Boston, will shortly publish 'The Duchess of Powysland,' a new novel by Grant Allen. Mr. Tucker's *Weekly Bulletin of Newspaper and Periodical Literature*, by the way, has just been doubled in size, and will hereafter catalogue 650 articles in each issue.

The three-volume edition of Carlyle's 'French Revolution,' just issued by Porter & Coates, Philadelphia, is handsomely bound, and calculated to make a good appearance on the shelves. The typography is clear and open, but shows some shortcomings on the part of the proof-reader. The name Sieyès uniformly goes unaccented, even in the index, but on the tissue fly-leaf facing the Abbé's portrait, it is misaccented ("Sièyes"), just as Anacharsis Clootz's name is spelt to his face "Cloatz." The portraits constitute the chief excuse for this edition. There are upwards of fifty of them, with a few plates of famous scenes. No great pains have been taken in selecting them, and they have as a whole very little authenticity. One dozen photogravures from original canvases of repute would have been worth these five dozen haphazard copies of old prints. Still, the sense is gratified by these interspersed plates, and we mean no more than that they enhance but slightly the value of the fair print.

Another holiday reprint, in five volumes, is Mrs. Mary Cowden Clarke's 'Girlhood of Shakspere's Heroines' (A. C. Armstrong & Son). It is forty years since this series began to be published in English, yet the venerable author is still living, and furnishes a cheery preface to the present edition. There have been partial American reprints — in 1857, 1867, 1871—but the present is the fullest of all, and it alone is copyrighted. The books are handy in size, well printed, and bound in simple good taste in blue cloth, and have everything to recommend them as gifts and as possessions. In the last volume is given a bibliography of the works of Mrs. Clarke and her husband.

'Masterpieces of American Literature' (Houghton, Mifflin & Co.) has nothing of the appearance of "a text-book for reading in the first class of the grammar-schools," and properly so, since it is capable of giving pleasure in private reading. Nevertheless, it was ordered and approved by the Boston school authorities, and will very certainly be gladly availed of by school-teachers all over the country. Nine out of the thirteen authors were natives of Massachusetts, while Webster and Longfellow and John Boyle O'Reilly were adopted citizens of the same State, leaving only Irving wholly out of touch with it. The selections in some measure have a like local restriction, but have been determined partly with reference to rhetorical exercise. The volume contains the whole of 'Evangeline,' of 'Snow-Bound,' of the 'Vision of Sir Launfal,' of Lincoln's Gettysburg speech (in connection with Lowell's essay, etc.). There is a biographical sketch and other apparatus for each author.

Another "notion" not limited in its usefulness to "the Hub" is the 'Directory of the Charitable and Beneficent Organizations of Boston, together with Legal Suggestions, etc., prepared by the Associated Charities.' The third edition is before us (Boston: Damrell & Upham). This is a conspectus of organized charitable endeavor in a great city, which cannot fail to profit those who turn to it for suggestion and example.

E. P. Dutton & Co. send us 'Waymarks,' a collection of sermons by Bishop Potter, selected by him from his occasional discourses of the past twenty years, the last being the one delivered at the consecration of Bishop Phillips Brooks.

'Duplicate Whist,' by John T. Mitchell (Chicago: A. C. McClurg & Co.), gives an intelligent account of the variant forms of that increasingly popular form of the game, and adds, in an appendix, the code of rules adopted by the First American Whist Congress, together with a summary of the "Leads and Inferences of Modern Whist."

The composite character of Hadrian's wall, which bounded the Roman dominion in England, has long been a crux exciting no little controversy among antiquarians. The wall itself stands with a fosse to the north; immediately south of it is a military road, and south of this again there are successively a rampart of earth, another fosse with a mound on its southern side, and then another rampart. Various theories have from time to time been framed to explain this complex structure, and now, in a little volume entitled 'Per Lineam Valli,' Mr. George Neilson of Glasgow has proposed a new solution. He holds that the southern rampart and fosse were a temporary work to guard the laborers engaged in quarrying and building the wall, while the northern rampart was a subsequent device to serve as a defence against any roving or rebellious bands of Britons and to guard the military road. Mr. Neilson argues his case ably and clearly, showing abundant familiarity not only with the details of the ground traversed, but with the Roman writers on the military art. He writes brightly and pleasantly, moreover, and invests his somewhat technical subject with interest even to the uninstructed.

W. Ostwald's 'Solutions,' translated by M. M. Pattison Muir (Longmans), comprises a portion of Ostwald's well-known treatise on General Chemistry, and embraces the whole subject of solution in its various aspects. The translation has been made with the approval and even supervision of the author. The work, like the parent treatise, is in all respects admirable; in fact, it would be difficult to point out a more suggestive treatment of any subject in the whole domain of chemistry. Chemists who do not read German will certainly urge the translation of the entire work.

The 'Embryology of the Sea Bass (*Serranus atrarius*),' by Henry V. Wilson, is a good piece of work from volume ix. of the Bulletin of the United States Fish Commission. It includes 68 pages of text and 19 plates, the 151 figures of which illustrate the development from segmentation up to within a few hours of hatching. From his drawings Mr. Wilson would appear to have been very fortunate in handling his material. One thing may be noticed in passing: Mr. Wilson agrees with Balfour in discrediting the homology instituted by Eisig and adopted by Whitman and others, between the lateral line organs of fishes and the "Seiten Organe" of certain annelids. The discredited homology is an important one to advocates of a theory of vertebrate derivation from the worm.

The Mosquitos, or, as they style themselves, the Mísskitos, are an Indian people inhabiting the coast of eastern Nicaragua and of northeastern Honduras. They are largely mixed with negro and other foreign elements, and only upon the rivers and creeks of the interior do they show a purer blood. Many travellers have regarded the idiom of these people as a jargon or mixed language, but the missionaries of Herrenhut, who made their country, with its impenetrable woods and swamps, a permanent home, succeeded in acquiring the language of the natives in its fulness, and it proved incontestably to form a linguistic family by itself. Judge L. Adam of Rennes has gathered the literature of this language, and the result of his linguistic study is the publication, just issued, 'Langue Mosquito: Grammaire, Vocabulaire, Textes' (Paris: J. Maisonneuve), forming vol. xiv. of the American Linguistic Library. The texts are largely taken from the Bible stories of the Herrenhut missionaries, and are accompanied by a French translation, as are also the two love songs which Mr. Adam has been able to secure. The vocabulary is rich and fills nearly thirty pages, and the grammar contains full paradigms of several active verbs, which are inflected by personal suffixes, and show a large number of tense-forms.

M. Ernest Havet published three editions of the 'Pensées' of Pascal (1852, 1866, 1881), as well as an abridgment for the use of schools, taken from the first complete edition. M. Louis Havet has just brought out a new classical edition of this abridgment, conformed to the last complete edition, and published by Delagrave. The text he has taken directly from the edition of 1881, with all its improved readings. The notes are Ernest Havet's condensed, with some of the less important ones omitted. The text of the Life of Pascal by Mme. Périer is taken, with some critical changes, from the edition of 1684, and the Port Royal preface is now added from the 1669 edition.

To the slowly growing list of books about puppet-shows, M. Lemercier de Neuville, the inventor of the *Pupazzi*, has now added another, 'Histoire Anecdotique des Marionnettes Modernes' (Paris: Calmann Lévy; New York: F. W. Christern). M. Jules Claretie, the director of the Comédie-Française, contributes a pleasantly written preface, the most interesting anecdote in which is to the effect that when M. Claretie was in Spain last autumn, he went to a puppet-show, a *guignol*, a Punch-and-Judy—that is to say, an entertainment the performers of which were animated by the human thumb and finger, and not set in motion by wires from above; and here he was able to recognize the play these manual laborers performed as a modification of Molière's "Monsieur de Pourceaugnac." M. de Neuville gives

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a list of the hundred and more plays he has written for his own *Pupazzi* in the past thirty years; and two pages of diagrams enable us to understand the modifications and improvements he has introduced one after another.

M. D. Jouaust, to whom credit is due as the publisher of many fine and some charming editions of books both old and new, has just retired from business in Paris. His publications have been, one may say, invariably in good taste, and it may be expected that, now they are going out of print, they will increase in value. The *Figaro* takes leave of him with the high compliment that he has known that "to illustrate a book is not to make an album of it." This is high praise; but if every publisher strove for it, what would become of the Christmas books?

R. Kukula and K. Trübner publish through the Trübner house of Strassburg a "Jahrbuch der Universitäten der Welt," under the title of *Minerva*, costing about a dollar. This yearbook contains a list of the personnel of all the universities and university libraries of the whole world, and will doubtless be found convenient and useful by many.

No. cv. of the excellent "Manuali Hoepli" (Milan) is Dr. Antonio Restori's brief history of Provençal literature ('Letteratura provenzale'). To the many who, without being specialists, are interested in the history of European literatures, this little book will be welcome. Scarcely any literature is so elusive as that of Provence. Experts have written on it in German, French, and English, but Diez is labored, Bartsch curt, Fauriel antiquated, and Meyer's well-known article in the 'Encyclopædia Britannica' scarcely more than a list of names. Dr. Restori, without attempting to give the result of original investigation, presents an orderly and accurate survey of the whole field, with an index and good bibliographical notes.

The committee appointed by the Government of Barbados to report upon the Records of that old English colony have adopted a suggestion made by Mr. Hawtayne, C.M.G., of British Guiana, that the Record Office in London should be asked to undertake the sorting, calendaring, etc., of the old papers which have been put away higgledy-piggledy, into some twenty tin boxes, in hopeless confusion. The Colonial Secretary of the Island, Mr. Knollys, C.M.G., who is chairman of the committee, has accordingly written to the Secretary of the Public Record Office, asking whether the skilled staff of that Department could be employed upon the proposed work. This cannot but be good news to the numerous persons in the United States and in Great Britain whose families have in past times been settled in Little England, as the islanders sometimes affectionately call Barbados.

Among the English officials whose connection with the public service will probably terminate on the last day of this year, in consequence of the operation of the age clauses of the Order in Council, there are some whose names are familiar on this side of the Atlantic. Sir Edward Hertslet, the Librarian of the Foreign Office, whose volumes of Treaties are known the world over, will, after more than fifty years' service, take repose at his home at Richmond, Surrey. It is also probable that Mr. Noel Sainsbury of the Public Record Office will sever his official connection. As the editor of those admirable *Calendars* of the Colonial Series of State Papers, Mr. Sainsbury has raised his own monument. Literary workers will miss him sadly, for he will take with him stores of information that have been gathered through years of loving work upon his special subject.

"F. M." writes to us from Hartford, apropos of a correspondent's recent statement, in these columns, that Rossetti's translation of Dante's Francesca passage is not included in his collected poems, that it is included in at least two cheap "pirated" editions, "one imprinted 'Hurst & Co., New York,' which I have owned for several years, and the other issued by the John W. Lovell Co., more recently. As both these are manifestly reprints of costlier foreign editions, the fragment must be included in at least one of those."

The sensitiveness of the Russian Government respecting the appearance of needing outside aid in its terrible famine crisis—its suspiciousness, too, and unfriendliness to organized relief on a large scale—combined with the distrust which foreigners must naturally feel of Russian officials into whose hands their contributions must fall, suggest Count L. N. Tolstoi as the proper recipient of such contributions from the benevolent. He is already busy in the work, he knows the peasants and their ways, and has their love and confidence. There is probably no man in Russia with whom the Government is less likely to interfere. His wife has written to the newspapers to suggest this way, and says that every kopeck so received will be used directly to feed the poor in the kitchens which her husband is setting up. His address is: Khamovniki 15, Moscow.

A reader of the *Nation* obligingly points out an obvious error on p. 431 (col. ii., line 15 from bottom), where "1893" stands for "1794." The sentence in which it occurs was a mere repetition of one above, but the proof-reader nodded.

—Mr. Jonathan Scott Hartley, N.A., S.A.A., who was for many years the instructor in anatomy of the Art Students' League, has prepared from his lectures a small handbook for art-students, called 'Anatomy in Art,' which may be had of the author, at No. 145 West Fifty-fifth Street. Such treatises on this subject as have hitherto been published have very generally had two faults: they have been written by surgeons rather than artists, and have been burdened by a mass of detail which is practically useless to the artist and only confusing to the student; and they have been too costly for the proverbially slim purses of art-students. This book is written by a professional sculptor of standing, who has omitted much useless and cumbering information, and confined himself to the description of those bones and muscles which affect the surface appearance and are, therefore, necessary to be known, and it is published at a reasonable price. We do not think the ideal book on anatomy for art-students has yet been written. In that book not only the descriptions but the plates should be confined to the few great fundamental truths of the figure. The plates should be rather diagrams than detailed drawings. Such a book is to be desired, but, in the meantime, Mr. Hartley's book is a step in the right direction, and we know of nothing better at present existing. The plates are reproduced from Fau's costly work, and are supplemented with drawings from Schadow's work on 'Proportion,' and with reproductions from photographs of the living model in action. Mr. Hartley has added a short treatise on "The Art of Modelling," which his great practical knowledge should make very useful to beginners.

—The little tract by Mr. E. C. Clark, Regius Professor of Civil Law, entitled 'Greek and Other Studies at Cambridge' (Cambridge: Macmillan & Bowes), reminds us that Oxford and Cambridge are definitely confronted with the Greek problem, that is to say, the question whether students shall be admitted and take their degree without Greek, substituting some equivalent in the modern languages. The question was formally raised about a year ago by the teachers of the preparatory schools; and it was to come before the University of Cambridge in the month of October. A great hue and cry was started at once in the *Times* and the magazines. The *Saturday Review* may be taken to represent the irreconcilables who will not yield an inch to the Philistines. It is true the "Philistines" are, in this case, a large number of University graduates who, if they know anything, ought to know their classics; and this fact has been pointed out in a sober and moderate article in the October *Contemporary Review*, written by Mr. J. E. C. Welldon, Headmaster of Harrow. Mr. Welldon himself, if his initials do not mislead us, is a translator of Aristotle's 'Politics'; and if that is the case, he must be a peculiarly hardened Philistine, who has resisted abundant means of grace. Mr. Welldon unfolds the necessities which lay at the bottom of the teachers' appeal—the multiplicity of subjects created by modern methods and discoveries, and the pressure which these bring to bear on both schools and universities; and again the significant fact that of all the boys attending the public schools in England, only one-half at present study Greek at all. The other half are turned away from the doors of the universities, though many desire to enter, but cannot spare the time for the "open sesame" of Greek. To this class the *Saturday Review* answers, "If you don't like the terms of the universities, stay away; but don't try to corrupt and debase their methods."

—This stanch position, too, is the one Mr. Freeman takes in a reply to Mr. Welldon just published in the *Contemporary Review*. Mr. Freeman has made as good use of his Greek as any man alive; and his words are very weighty. He is, in fact, the Achilles of the conflict; and the boys of Harrow must feel that no merely mortal schoolmaster can stand before him. For Mr. Freeman insists "not that Greek shall be thrown aside, but that it shall be better taught." With that frankness which is his peculiar gift, if not his grace, he even goes so far as to say that the headmasters in the public schools teach Greek very badly. He wants them to teach it "scientifically, that is, rationally and easily." His specific for this is to make the boys acquainted as early as possible with Grimm's law, and to show them from the very beginning of their study the relations and identities of kindred words in the Greek and in modern languages. He thinks that this method will brighten the path even of "Passmen," and will ease their painful career. Every one who has a word to say admits that the "Passmen" are in a very bad way; that their taste of the Pierian Spring is the merest bubble. It may be the "symbol and badge of an educated man," but it is far from being the "roof and crown of a liberal education." It is this fact, admitted by every one, which induces Prof. Clark to take a middle position in the controversy. He, too, is an "old classical man," a lover of Greek, who would not part with his Greek for any modern language. He is disposed to smile at the holy zeal of those who would save the "pass" course as a bulwark of sound learning. He would prefer to make it a real bulwark if

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possible; and, in default of that, to substitute some genuine subject in modern languages. Like Prof. Goodwin, he believes heartily in the collegiate functions of the University. But he has more faith than Prof. Goodwin in the possibilities of the "Cottagers"—that large class who think that "the *raison d'être* of the University is to have a good time and plenty of athletics, under a certain amount of moral restraint." He has even a good word to say for the outcome of their taste for sports. He has a humane faith that, if the University will only bestir itself, it will find the means of awakening and appealing to the dormant talents of these Bounderbys of the educational world.

—Last comes an eloquent pamphlet of fifty-two pages, by Mr. J. K. Stephen, M.A. (Cambridge: Macmillan & Bowes), which defends compulsory Greek from all points of view, and which is chiefly valuable because Mr. Stephen offers himself as an example of a class of men who, if alternatives had been permitted in his day, would never have tasted Greek, and would therefore, by his own account, have lost a great boon and blessing. How thoroughgoing is his sense of this blessing may be seen from the following confession:

"I have said that I am not, and never was, never shall be, and never should have been a Greek scholar. But I began Greek before I was ten, and did not leave off studying it daily during term time until I was nearly twenty. I am afraid to reckon up the time which I must have devoted to reading Greek, and endeavoring to master the rudiments of Greek grammar. I think it highly probable that I have forgotten more Greek than I remember. I cannot point to any practical or pecuniary advantage derived by me directly from the study of Greek. But I can honestly say that I do not regret a single hour of those which I spent in the study of the language, nor is there any sort of knowledge which I would rather have imbibed than even that part of my boyish knowledge of Greek which I have forgotten."

It is evident that Mr. Stephen is under the spell and cannot be argued with. But his enthusiasm, which Mr. Charles Francis Adams would call fetishism, must be shared by a large number of University men who are not professional scholars. This is proved by the decisive vote which was taken October 29. The assemblage was the largest ever known in the Senate Hall of Cambridge, and the majority against considering an alternative for Greek was 525 to 185. This "latest Marathon" was a triumph beyond the dreams of the classical men. It declares emphatically that, for some time to come, those who covet the luxury of a degree from Cambridge (or Oxford) must get some tincture of Greek, and must put up with the occasional inconveniences of acquiring it. Mr. Freeman's complaint of badly taught Greek is probably true of England, and is much more true of the larger part of the United States. But the minor Greek course in English universities is indefensibly weak, and would probably be strengthened by being forced to compete with any solid alternative in modern subjects. There is nothing to be said for a subject which is superficially acquired and thoroughly forgotten. The movement was, therefore, not an assault on Greek culture; it was in the hands of the friends of the humanities. In our own country the corresponding movement was in the hands of the Goths and Vandals—the class who never knew the language and its historical position, or the class of whom it might be said, ἔκφυγον ᾠδάν.

—A correspondent writes to us from London: "The exhibitions of the New English Art Club are always the best worth going to in London, and this year its members have decided to give a winter as well as a summer show. The result, as one sees it now in the Dudley Gallery in Piccadilly, justifies their decision. However, it must be acknowledged that the great value of the present collection depends upon two large studies by Sargent, who belongs to the Club, and three canvases which come from outside—by Degas and Monet, who have been accepted as masters by the group of men calling themselves London Impressionists. Not another show in London just now can produce anything to rival these fine pictures. That which makes Mr. Sargent's contributions of special interest is the contrast they present one to the other, being striking revelations of the scope of his power, which his critics as a rule declare limited. He has been told again and again that he could not finish a picture if he wanted to, and now, by way of giving the lie to all these critics, he has sent to the Dudley Gallery a study of the nude dangerously academic in its finish, but showing a knowledge of drawing and modelling seldom surpassed. This finish, though his admirers do not care for too many examples of it, is appropriate enough in the painting of still life. But when it comes to an impression of movement, as in the 'Javanese Dancer,' then Mr. Sargent returns to the methods which he has long since made familiar, and his dancer has all the vitality and vigor, the actuality and go, of his 'Carmencita.' It is a very powerful impression and very fine in color, and, unfortunately for the other members of the Club, their work cannot well stand comparison with it. It is so rare to see a Degas in London that his study of ballet-girls is an event in the London art world. That which gives it a special interest is that it was begun as a black-and-white drawing for the *Illustrated News*, but the editor, heedful of the morals of his readers, would have none of it, and then Degas worked it over in oils and pastels, caring everything for the artistic effect produced, nothing for the means employed. Monet has been oftener seen and more successfully copied. But the fact that these two canvases are lent by Mr. Sargent will explain at once that they are not among his least distinguished. If the other exhibitors cannot yet rival the work of Sargent, Degas, and Monet, that they take it as a model is at least a hopeful sign in a country which believes in the Royal Academy and accepts the colored supplement of the 'Christmas Annual' for its standard of art."

NEW ENGLAND COLONIAL FURNITURE.

The Colonial Furniture of New England: A Study of the Domestic Furniture in Use in the Seventeenth and Eighteenth Centuries. By Irving Whitall Lyon, M.D., member of the Connecticut Historical Society. Fully illustrated. Boston: Houghton, Mifflin & Co. 1891. 8vo, pp. 285.

DR. LYON has, both modestly and wisely, entitled this large and beautiful volume a "study," because, while it is a most important contribution to our knowledge of the topics discussed, it is not exhaustive. As he intimates in his preface, first came the desire of collecting old furniture, then the wish to know more of the history and value of his specimens, lastly a willingness to assist others by placing his knowledge in a permanent form. He has certainly done admirable work, has pursued the best method, and will remain a pioneer in the field, whoever else may come forward to treat more fully of some portions which he has passed over lightly.

To acquire any thorough acquaintance with the origin, age, or merit of the older furniture of New England is a very difficult thing. In the first place, such furniture rarely bears upon it any exact date; secondly, the material is largely the same as that employed in Europe; thirdly, the patterns are necessarily European; and lastly, for the past ten years the fashionable demand for genuine old furniture has been largely met by direct importations from foreign countries. The result is, that the collector must still be mainly guided by the appearance of the article, and especially by the place where it is found, in order to decide when and where it was manufactured in colonial New England. Dr. Lyon has had the great advantage of being an early collector in the productive region of Connecticut. He has consulted and compared the acquisitions of a kindred collector in Massachusetts, and he is thus able to classify specimens and to assign an approximate age to many of the more prominent styles. He has also made a most careful investigation into the inventories on record in Boston and Hartford, and into the advertisements of dealers in furniture during the eighteenth century, with results of which we shall speak later.

As to extraneous evidence as to the age of certain pieces of furniture, little can be found. Family tradition is very unreliable, or at best can hardly extend beyond a century with much precision. Mention in wills and inventories, though of the highest value in showing the amount and kind of furniture in use in each generation since the settlement of the country, rarely serves to identify the existing relics. Dr. Lyon cites a chest dated in 1698, and has seen a few others of about the same period. A few desks and bureaus may be so inscribed; the one at which we write has a secret drawer, on the side of which is written, "Wm. Patten his Desk. Made by Wm. Danforth In the year 1760." Then, in another hand and ink, "Josa. Patten His Desk. Given to him by his Father in the Year 1800." But chairs, tables, and side-boards afford few temptations to the pen of the scribbler.

Secondly, as to material: it is evident that pine, black-walnut, and possibly hickory, are the only woods likely to be distinctive in New England. The English oak, as Dr. Lyon states, is naturally several shades darker than the American, but age or accident may render this no certain test. Again, the most common wood for expensive furniture has been, for more than a century, mahogany, which, being foreign to both Englands, gives no clue to the mechanic. Dr. Lyon has conferred a great favor on collectors by establishing the fact that black walnut was in use by cabinet-makers in Boston in 1668, and that from 1700 to 1760 it was in extensive use. In England, "Virginia walnut" was advertised in 1731. When, a few years ago, the old table long used by the Governor and Council of Massachusetts was deposited in the Old State House, it was found that its frame was made of black walnut. Although the tradition was strong that this table was in use before the Revolution, the cabinet-maker was in doubt because the frame was made of black walnut. He thought that this was a modern use of the wood, until research showed the fact, which Dr. Lyon emphasizes, that, between 1740 and 1760, black walnut was the wood most in vogue. As to mahogany, our author shows that it was in use in London in 1724, but it was for sale in Philadelphia in 1708, and in use for furniture in Boston in 1732.

Thirdly, as to patterns and designs: it seems to be past doubt that no distinctive style has ever originated in New England, at least during the colonial period. The first emigrants brought with them more or less furniture of English make. During the period of our dependence upon England she furnished the fashions and a certain amount of the articles, and our workmen naturally copied their English models. Dr. Lyon points out that the English designer, Chippendale, whose name is so often taken in vain by the dealer of to-day, published 'The Gentleman's and Cabinet-maker's Di-

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rector' in 1754, and that his plates were doubtless used by our joiners. Yet his name does not occur in connection with any furniture here, and the attribution of this style to him is very, very modern. In 1787 Heppelwhite published in London designs for 'Secretaries and Bookcases'; in 1794 Sheraton published 'The Cabinet-maker and Upholsterer's Drawing-Book.' These guides are, therefore, comparatively modern, leaving a century and a half preceding, during which American joiners were producing furniture.

One thing is certain: our ancestors brought with them the tools and the knowledge for duplicating any work which they had seen at home. They found here at their very doors an unlimited supply of all kinds of wood free to all. They developed the art of working in wood in all its main branches, and "whittling" became a Yankee specialty. The stone cottages of England were here superseded by houses of wood, and ship-building became one of the main industries of New England. We cannot doubt that cabinet-making took root here early, and the wonder is not that so much remains, but that so much has disappeared. Only two explanations are possible: one, that pine was largely used and supplied all temporary wants; the other, that the ever-varying moods of fashion have caused the destruction of things no longer in vogue. We know that our principal houses, churches, and public buildings were designed from the best published authorities, and we may be sure that English fashions in furniture were rapidly transmitted hither. But much must have been left to the individual taste of the workman, and the variations, within certain limits, seem to have been endless. In fact, the one disappointment which the reader will have in Dr. Lyon's book is, that his numerous and excellent illustrations will rarely give exactly the same form of desk, bureau, side-board, or chair which may be under examination.

To return to the details of the volume: Dr. Lyon treats specifically of chests, cupboards, chests of drawers, desks, chairs, tables, and clocks. Receptacles are naturally divided into these classes, according to use, viz.: for holding clothing, for table utensils and ornaments, and for books or writing. The simplest piece of furniture is the chest, an article of great antiquity, and many such boxes doubtless were brought over by the first colonists. Then chests were made with one or two drawers, *e. g.*, "the chest with a drawer" mentioned in the inventory of the Rev. Nathaniel Rogers of Ipswich, in 1655, cited by Dr. Lyon as the earliest date known to him. The citations and illustrations of chests in this volume leave nothing to be desired.

To cupboards much attention is given, and our author has traced out the varieties with much patience and ingenuity. The examples figured are very interesting, and do full justice to what was the main pride of the halls of our richer citizens. Chests of drawers, bureaus, and dressing-tables are described in detail, and due note is made of the varieties. Chests of drawers with short legs were superseded by those with long legs, and these again become indistinguishable from tables with drawers. Desks in the same way begin with a mere chest with a sloping lid, a portable appliance to be placed on a table. Then legs were added, drawers appended, and the interior arranged with pigeonholes and drawers either obvious or secret. Then the bookcase was placed on top, and the secretary became a well-known piece of furniture.

The department of chairs would require a book to itself, if every variety should be recorded. Dr. Lyon gives some beautiful specimens and notices many interesting facts. The earliest chairs seem to be of simple, massive forms. The legs are square, or simply ornamented by round portions, the backs moderately high, the seats of leather, cloth, or rushes. High-backed and elaborately carved chairs of course occur more rarely, and bandy-legs seem to have been taken from Holland to England by William of Orange. The well-known claw-foot holding a ball is said to be primarily Chinese. Dr. Lyon finds "6 crow-foot chairs" in the inventory of Benjamin Ivory of Boston in 1737.

His illustrations and citations rather point to the conclusion that from 1650 to 1750 the form of chairs was simple, whether in square frames or round, but that the so-called "Chippendale" style reached us by the middle of the last century, and thenceforward the open-backed, airy, and elegant forms which characterize this mode were adopted by our artisans. Cane chairs, we are surprised to notice, are mentioned in Boston in 1689, while the earliest mention in England is only 1679. Windsor chairs appear in New York in 1758 and in Philadelphia in 1736. In figure 74 we have a specimen of a rocking-chair, the only one shown. In view of the fact that rocking-chairs are now called "American chairs" abroad, we wish the author had given more facts in regard to the invention of this form. Certainly rocking-chairs exist which date from colonial times as to the main portion, but rockers could of course be added at any time. Little is said about sofas or settees, though figure 81 displays a charming "double chair" which deserves to be copied.

Tables are discussed at full length, but beds not at all. We hardly understand the omission of beds, since these were articles of large size and cost, constructed in many styles, and are now indispensable in fitting out a "colonial" chamber. We hope that Dr. Lyon intends to write a special book on that subject, or a special chapter in his next edition.

Finally, much information is given about clocks. The earliest were hung from the wall and were moved by a chain and weight, and possibly a few spring clocks were brought here. But about 1690 the tall pendulum clocks were produced, costing much more than the others, and these are found on our inventories. So many persons are specially interested in old clocks that this chapter of Dr. Lyon's work will be widely appreciated.

We have purposely refrained from making many extracts from this book, holding it to be unfair to the author to give in a brief statement facts which have cost him so much time and labor. It is a storehouse for the antiquary, and, like Weeden's 'Economic and Social History of New England,' it shows what valuable information can be gleaned from the volumes of inventories in our older probate courts. Dr. Lyon's success suggests that some central historical society might well undertake the collection of photographs of articles of furniture of established antiquity, to be fortified by the evidence in each case. The glorious army of "Kodak fiends" might here be of great service, and a collection thus made would be of immense service in settling points which no one observer can fully reach. As it is, we do not doubt that the hearty welcome already given to Dr. Lyon's book will renew the popular interest in the study of the domestic architecture of colonial times.

GUSTAVE DORÉ.

Life of Gustave Doré. With 138 illustrations from original drawings by Doré. By the late Blanchard Jerrold. London: W. H. Allen & Co. Large 8vo, pp. viii, 415.

It is now nine years since Gustave Doré died. He was an officer of the Legion of Honor, had attained considerable wealth, and was probably more widely known than any other artist of his day. His name was a household word in two continents. Yet he died a disappointed and embittered man, and is proclaimed by his friends as a neglected and misunderstood genius. He was known the world over as the most astonishingly prolific illustrator of books that has ever lived; he wished to be known in France as a great painter and a great sculptor, and because the artists and critics of France never seriously recognized his claims to this glory, he seems to have become a victim of the mania of persecution, and his naturally sunny nature was over-clouded with moroseness and suspicion. No man has been more extravagantly lauded or more extravagantly condemned. Hailed by some as the emulator and equal of the great names of the Italian Renaissance, and considered a great moral force—a "preacher painter"—by others he has been denounced as "designer in chief to the devil," and described as a man wallowing in all foulness and horror, a sort of demon of frightful power. Both these extreme judgments are English. The late Blanchard Jerrold, an intimate friend and collaborator of the artist, takes, in the volume before us, the first view. Mr. Ruskin and Mr. Hamerton have taken the second. Doré's own countrymen have never accepted either. Just where, between them, the truth lies, as we see it, we shall endeavor to show in this article.

The main facts of Doré's life may be dismissed very briefly. He was born with a caul on the 6th of January, 1832, in the Rue Bleue at Strasbourg, near the Cathedral. About 1841 his father removed to Bourg, in the Department of Ain, where he was Chief Government Engineer of the Department. These two residences of the young artist are supposed to account for the mastery of Gothic architecture and of mountain scenery which his admirers find in his mature work. He showed very early in life a passion for drawing, and, as a small child, had always a pencil in his hand, which he begged to have "sharpened at both ends," that he might work longer without interruption. His father intended him for an engineer, but he was determined from the first to be an artist. He was of a gay and jovial disposition, given to pranks and practical jokes, and of an athletic temperament. Théophile Gautier afterwards called him a "gamin de génie." In 1847, when he was fifteen years old, being in Paris with his parents, he called upon Philippon, the publisher, and showed him some of his sketches. M. Philippon looked at them and sent a letter to Doré's parents persuading them to allow the boy to remain in Paris, and promising them to begin using his work at once and to pay for it. Thus, without any study of art whatever, he began his career, and in a few years had produced a prodigious quantity of work, and was a celebrated man before he was twenty. No one knows how many drawings he made. He "lived like an Arab," worked early and late, and with astonishing rapidity made thousands of drawings for the comic papers, besides early beginning the publication of independent books. One estimate, which Mr. Jerrold thinks excessive, credits him with having published 40,000 draw-

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ings before he was forty! Mr. Jerrold himself reckons 266 drawings done in one year. His 'Labors of Hercules' was brought out in 1848, when he was sixteen, and before he was twenty-seven he had published his 'Holy Russia,' his 'Wandering Jew,' his illustrations to Balzac's 'Contes Drolatiques,' to Rabelais, and many other authors. His best work was done at an age when most artists are painfully acquiring the rudiments of their art. We all know the books that followed.

Meanwhile, he was determined to be known as a great painter, and, while flooding the market with his countless illustrations, was working at great canvases of Biblical subjects, which, though the French would not accept them, were hugely admired in the Doré Gallery in London. Later he tried sculpture also, and his last work was a monument to Alexandre Dumas, which he made at his own expense and presented to the city of Paris. He died in the beginning of the year 1883, worn out with excessive production—a great name, but an unsatisfied man.

Mr. Jerrold has divided his book into two parts, dealing first with Doré the illustrator, and then with Doré the painter and sculptor. It is an eminently natural arrangement, and, in our effort to arrive at Doré's true position in art, we cannot do better than to follow it.

Doré's earliest work was frankly that of a caricaturist. He had a quick eye, no training, and a certain extravagant imagination, and caricature was his inevitable field. He was, however, as Mr. Jerrold himself remarks, "a caricaturist who seldom raises a laugh." Not hearty fun, still less delicate humor, was his. In the higher qualities of caricature his contemporaries Daumier and Gavarni were vastly his superiors. An exuberance of grotesque fancy and a recklessness of exaggeration were his dominant notes. His earlier work, up to and including the Rabelais, is not really funny—to many minds it is even painful—but it is unmistakably caricature of a dashing, savage sort. To our mind it remains his best work and that by which he is most likely to live. At least it is the work that formed him and fixed his characteristics, and an understanding of it is essential to any judgment of him. The qualities and the defects of his later work—that which is most praised and most blamed in his production—are inherent in the work of this period, and are best explained by a reference to the latter.

Take, for instance, what has been denounced as his love of horrors and of foulness, his delight in blood and massacre. He is scored for this as if he were one of that modern French school, beginning, perhaps, with Regnault, who have revelled in the realistic presentation of executions and battles, and have sought to effect by sheer sensationalism what they could not by gentler means. It is surprising that his critics have not seen that Doré's battles are always, even to the end, the battles of a caricaturist. His decapitated trunks, cloven heads, smoking hearts, arms still fighting though severed from their bodies, are simply a debauch of grim humor. There is never the slightest attempt to *realize* carnage—only to convey, by the caricaturist's exaggeration, an *idea* of colossally impossible bloodthirstiness. One may not enjoy this kind of fun, but to take it seriously, as the emanation of a gloomy and diabolic genius, is absurd.

The same test is equally destructive of much of the praise Doré has received. He is constantly spoken of, even by severe critics of his painting, as a great illustrator who identified himself with the mind of one great writer after another. But Doré identified himself with no one: he was always Doré. Even in these early drawings he cannot keep to the spirit of the text, though the subjects suited him much better than many he tried later. There is a great deal of broad gayety and "Gallic wit" in the 'Contes Drolatiques,' but it was not broad enough for Doré, and he has converted its most human characters into impossible grotesques.

Another thing for which Doré is praised is his wonderful memory. Mr. Jerrold repeats more than once Doré's phrase, "I have lots of collodion in my head," and recounts how he could scarcely be induced to make sketches from nature, but relied upon his memory. He also speaks of Doré's system of dividing and subdividing a subject, and noting the details in their places, so that he could reproduce the whole afterwards. This question of work from memory is one of the most vital for an understanding of Doré, and one of general interest in all matters of art, and is worth attention. Of course a man who made hundreds of drawings every year could not work much from nature, and came to rely upon his memory. But what is the nature of artistic memory, and how does it perform its task? We think the truth is, that the artist who habitually works from memory fills in his details, *not from memory of the object, but from memory of the way he has formerly drawn similar objects*. He reverts to a series of formulæ that he has gradually accumulated. This man must have a cloak? This is the way a cloak is done. A hand? Nothing can be easier; the hand formula is ready. The stock in trade of the professional illustrator and caricaturist is made up of a thousand such formulæ—methods of expression that convey the idea readily enough to the spectator, but have little relation to fact. So it is that Doré never learned, in the true sense, *to draw*. He had made for himself a sort of artistic shorthand which enabled him to convey his superabundant ideas quickly and certainly to his public, but his drawing is what is called *mannered* in the extreme. It is not representation of nature at all, but pure formula and *chic*. He is said to be a master of drapery, but he never drew a single fold correctly. He is said to show great knowledge of Gothic architecture, but he never drew well a single column or finial. In his later years he studied anatomy with great perseverance, and advocated the necessity of dissection, saying, "Il faut fourrer le main dedans" (You must stick your hand in it); but the manner was formed, and he never drew a leg with a bone in it.

With this equipment he illustrated Don Quixote, Dante, the Bible. Is it strange that he shows no sympathy with the grand simplicity of Dante, or the subtle humor of Cervantes, and that we can only be thankful that he never completed his projected illustrations to Shakspere? Doré the illustrator was fecund beyond precedent, possessed a certain strange drollery, had a wonderful flow of ideas, but was superficial, theatrical, and mannered, and as far from expressing real horror as from expressing real fun. What shall we say of Doré the painter and sculptor?

Mr. Jerrold reports a discussion between Doré and Théophile Gautier in which the rôles of artist and man of letters are strangely reversed. "Gautier and Doré," he says, "disagreed fundamentally on the aims and methods of art. Gautier loved correctness, perfect form—the technique, in short, of art; whereas Doré contended that art which said nothing, which conveyed no idea, albeit perfect in form and color, missed the highest quality and *raison d'être* of art." What is plain from this is that Gautier was an artist and cared first of all for art, while Doré was never an artist, properly speaking, at all, and never understood the artist's passion for perfection. To Doré, what was necessary was to express himself anyhow—who cared if the style was defective, the drawing bad, the color crude? The idea was the thing. His admirers can defend him only on this ground, and they adopt of necessity the Philistine point of view. The artists of Doré's time and country were very clear in their opinion. "The painters," says Mr. Jerrold, "said he could not paint. . . . The sculptors admitted that he had ideas in his groups, but he was not sculpturesque." His friends protest against this judgment, and attribute it, *ad nauseam*, to "malevolence" and "envy." What if his technique was less brilliant than that of Hals, they say; what if his shadows are less transparent than those of Rembrandt (and they will make no meaner comparisons)? He is "teeming with noble thoughts," and these will put his work "on a level with the masterpieces of the Italian masters of the sixteenth century." "It is the conception, the creation—not the perfect painting of legs and arms and heads, the harmonious grouping, the happy and delicate combination of color—by which the observer is held spellbound." All these qualities, which his admirers grudgingly admit that Doré had not, are classed as "mere dexterity," and are not considered worth a second thought.

This is the true literary gospel of art, but it is one that no artist, and no critic who has any true feeling for art, has ever accepted or will ever accept. Thoughts, ideas, conceptions, may enhance the value of a work of art, *provided it is first of all a piece of beautiful art in itself*, but they have never preserved, and never will preserve, from oblivion bad painting or bad sculpture. The style is the artist if not the man; and of the two, beautiful painting with no idea at all (granting, for the sake of argument, that it exists), will ever be infinitely more valuable to the world than the lame expression of the noblest thoughts. What may be the real value of Doré's thoughts is therefore a question with which we have no concern. Whether they are truly sublime, as his worshippers declare, or merely theatrically effective, as we believe, is really of no importance whatever. The standard by which he must be judged is the standard of technical achievement, and by this standard he is condemned, without stay of judgment on the plea of grandeur of conception. As painter and sculptor, his lack of education and his great technical imperfections—his bad drawing, false light and shade, and crude color—relegate him for ever to a rank far below mediocrity. Such reputation as he has is the result of the admiration of those altogether ignorant of art, but possessed of enough literary ability to trumpet abroad their praises of "great conceptions," and will as surely fade away to nothing as the reputation of such simple painters as Van der Meer or Chardin will continue to grow while painting as an art is loved and understood.

DOBSON'S HOGARTH.

William Hogarth. By Austin Dobson. Dodd, Mead & Co. 1891.

THE name of Hogarth stands alone among those of artists; he cannot be classed with any school, English or foreign, in method, style or subject; he created his own field, as he chose his own fashion of education. As he followed

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no one, so no one has followed him. Isolated, sharply defined, of exceptionally original vigor, it is not strange that both the man and his works have always formed an attractive subject for critics. No less than 108 titles are given in the Bibliography which fills thirty-nine pages and forms Part II. of the present work, covering a period of 160 years, from 1731 to the current year. They are of works of all degrees of magnitude, from the single sheet of a newspaper (as that of the issue of the *North Briton* of September 25, 1762, which contained the memorable attack of John Wilkes upon Hogarth) to the monumental folio containing the engraved plates from his works, or the fourteen volumes in German by Leichtenberg. Able critics—Horace Walpole, Lamb, Hazlitt, Hartley Coleridge, and Leigh Hunt, to say nothing of Thackeray, Dickens, and Dr. Brown—have left their records of the impressions made upon them by the works of this artist. Such an array of literary comment is certainly a proof of the strength of the man; but there was yet ample room and more, a crying necessity, for a book which should accomplish that which Mr. Dobson's does, namely: the presentation in a concise form of both the story of the artist's life and a complete history of his work in connected sequence, while also giving competent criticism both of the works themselves and of the previous accumulated criticism. Such a task can only be performed after the lapse of sufficient time, and the period had certainly been reached for this subject. The book is an amplification of that written by the author ten years ago for the "Great Artists Series," but, with the exception of the same admirable and interesting introductory chapter, has been entirely rewritten. The complete bibliography, lists of prints and paintings, and the excellent index, are all virtually new, and occupy nearly one-half of the volume.

Hogarth can never become hackneyed any more than can the great moral truths and phases of life which formed the almost exclusive subject of his pencil; and although the story of his life is meagre and contains no striking episodes, the man himself will always be interesting, and will command respect from his strongly marked character and the valiant earnestness with which he championed his ideas and prejudices. The autographic "Brief Sketch," left by the artist and inherited from his widow by her cousin, Mary Lewis, from whom it was received by John Ireland, the enthusiastic and sympathetic collector of Hogarth's works, in 1796, forms the basis of all that is known of the artist's life. He was born in London in 1697, and died there in 1764. He served an apprenticeship to a silver-plate engraver, but deserted this trade for engraving on copper plate, working mainly from his own inspiration, although he attended later the school of Sir James Thornhill, where he might draw from the life when he chose other assistance than came from his own unaided powers of observation. It is interesting to note that upon the death of Sir James Thornhill in 1734, Hogarth, who had made a runaway match with his handsome daughter, inherited his academy in Covent Garden, and, associating with himself a number of artists, opened a "Life School" in "Peter's Court, against Tom's Coffee House in S. Martin's Lane." "In this institution most of the artists of the reign of George II. and the early part of the reign of George III. were trained; and its usefulness only ceased with the establishment of the Royal Academy, to which 'its anatomical figures, busts, statues, etc.,' were transferred in 1768."

In 1735 Hogarth was mainly instrumental in obtaining an act of Parliament against piratical print publishers: the "act" is usually spoken of as Hogarth's, and the engravings of "The Rake's Progress," which appeared in June, 1735, are probably the first which bear the words "According to Act of Parliament," now so common upon engravings. In 1739 the Foundling Hospital, in which Hogarth took a warm interest, and for which he painted the portrait of Capt. Coram, the originator of the scheme, was established. This picture the artist considered his best single portrait, and posterity agrees with him. The Hospital contains other paintings by Hogarth, and he was a "Governor and Guardian" of the institution. Thus he initiated the practice of decorating the Foundling Hospital with paintings, and, other artists following in his footsteps, this place ultimately became possessed of a remarkable collection, "which made a visit to the Foundling the most fashionable lounge of the reign of George II., and, by a succession of circumstances, indirectly, but not less surely, brought about the establishment of the Royal Academy."

In 1748 he made a journey to France, and was arrested while sketching the "Calais Gate," but was shortly released. In 1753 he published his 'Analysis of Beauty'—a book which brought him but little credit and much animadversion, and which, although it contains a good deal of sound sense and shrewd observation, is poorly constructed and incoherent in idea as well as form. Its origin as given by the artist is piquant. In the portrait of himself, now in the National Gallery, he had represented upon his palette a serpentine line, with the words under it, "The Line of Beauty and Grace." "No Egyptian hieroglyphic," he says, "ever amused more than it did for a time"; and, adds Mr. Dobson, "so numerous were the requests which he received for a solution of the enigma that, after applying to several of his friends to take up the pen in his behalf, he finally made shift to explain his symbol in print himself." In 1749 he bought a "villakin" at Chiswick, on the banks of the Thames, and there he spent more or less of his summer time. His home still stands, as does also his formerly majestic mulberry tree. And in the churchyard at Chiswick he is buried.

This is the skeleton of what would be called his life; but his real existence must be read in the prolific work he left behind as the result of a long and constantly occupied career. Mr. Dobson gives a list of about two hundred prints engraved by Hogarth himself after his own works, and about as many more by other engravers after his designs—some of these possibly also in part by him. Besides these about two hundred and sixty paintings are enumerated. The record of this voluminous work is all set down in the most orderly manner in the present book, and, without going into tedious detail, Mr. Dobson gives the main facts relating to the creation and history of all the more important series as well as individual works, with such original criticism as is needful, and also very full citation in the text (but more especially in the admirable foot-notes, which abound) from earlier criticism. The treatment of the subject could scarcely be better, for here is gathered together and placed in simple, systematic form all that it is necessary to know of the artist and his work. The student will find here either what he seeks, or trustworthy indication of where to seek it. A large number of full-page illustrations adorn the book, among them twelve photogravures most admirably executed: one of these, the well-known portrait of the artist with his dog, in the National Gallery, forms the frontispiece. The book is a most attractive one with its heavy uncut leaves, faultless type and wide margins—all a fitting framework for the interesting story, charmingly told, which it contains.

We cannot follow Mr. Dobson in his particulars, but we may be pardoned for quoting the following passages from his introduction, which present, in a forcible and condensed form, a vivid picture of the nature of Hogarth's genius and the character of his work:

"He gives us," says the author, "unromanced and unidealized, 'the form and pressure,' the absolute details and accessories, the actual *mise-en-scène*, of the time in which he lived. But he has done much more than this. He has peopled his canvas with its dramatis personæ, with vivid portraits of the more strongly marked actors in that cynical and sensual, brave and boastful, corrupt and patriotic age. . . . He was a moralist after the manner of eighteenth-century morality, not savage like Swift, not ironical like Fielding, not tender-hearted at times like Johnson and Goldsmith; but unrelenting, uncompromising, uncompassionate. He drew vice and its consequences in a thoroughly literal and business-like way, neither sparing nor extenuating its details, wholly insensible to its seductions, incapable of flattering it even for a moment, preoccupied simply with catching its precise contortion of pleasure or pain. In all his delineations . . . we see Justice and Vengeance following hard upon the criminal. He knew, no doubt, as well as we, that not seldom (humanly speaking) the innocent are punished and the guilty go at large. What matter! that message should not be preached by him, at any rate. So he drew his 'Bogey' bigger, if possible, and drove his graver deeper in the copper. . . . What antecedents, what progress of circumstance, what special conditions produced this unique and individual artist in an era of mediocrities? . . . When all is said and done, the reader will probably find no more satisfactory reply to the question than this: that he was a great and exceptional genius, not to be entirely accounted for by any preconceived theory respecting his race, his epoch, or his environment."

The satiric and comic elements are those which first attract in the prints of Hogarth, and superficially he is probably considered a humorist pure and simple; but so closely interwoven are "bliss and woe" in the "thread of human life" that, under all, we may see, perhaps, "the bitter smile beneath the painted grin he wore." The little print called "Finis, or The Bathos," the last work he did, but a few months before his death, is a startling commentary on the facetious element in all his works. What could be more pathetic than this representation of chaos as the end of all effort? Both the "sublime" in art, which he had ridiculed without ceasing, and the naturalistic, which he had practised—virtue and vice—all things come alike to the same goal! One can scarcely lay down this book without the strongest feelings of respect and admiration for this valiant preacher against vice and sham, for his clear and strong intellectual quality, and for the untiring energy with which he occupied the years of a long life.

MILLER ON THE CONSTITUTION.

Lectures on the Constitution of the United States. By Samuel Freeman Miller, LL.D., late an Associate Justice of the Supreme Court of the United States. New York and Albany: Banks & Brothers. 1891.

In receiving this legacy of a great judge, the people of the United States may congratulate themselves on their parsimony in the compensation of their higher officials. It is well known that Mr. Justice Miller, like his col-

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league in the Supreme Court, the late Chief-Justice Waite, died poor. At any time during his distinguished judicial career he could have gained a fortune by resigning his office and accepting employment from the numerous and eager litigants who would have hastened to retain him on his own terms. But, with a spirit of independence and of patriotic duty which characterized him through life, he preferred to continue in the discharge of his high functions at the sacrifice of his private interests. Too much engrossed in his public duties, and of too broad and generous a disposition to practise an economy not compatible with the dignity due to his station, he undertook, in order to increase his income, the task of delivering lectures to law students. Of the twelve lectures embraced in this volume, all but two were written for that purpose, and were read by him before a law school in the city of Washington in the winter of 1889 and the early spring of 1890.

The career of Mr. Justice Miller was one of the most remarkable in judicial annals. He was not educated for the law, but for medicine; and it was at an age when most men have not only made a definitive choice of a profession, but have also fairly got a start in the vocation of life, that he studied law and came to the bar. But he had found the true sphere of his activity. At the time when he abandoned medicine for the law, he was a citizen of the State of Kentucky, and, with his positiveness of conviction and frankness of expression, he was inevitably drawn into the agitation, then daily becoming more acute, on the subject of slavery. Like most men of the time and place who possessed the means, he was an owner of slaves. With him, however, opposition to the extension of slavery soon grew into a confirmed repugnance to slavery itself, and, taking his slaves with him, he went to Iowa and set them free. With this change of residence and of political and social conditions, we may regard his career as actually begun. His progress at the bar was sure and rapid. While he could scarcely have been widely read and learned in the law, he possessed a strong common sense, a force of character, and a firm grasp of principles, which could not fail to secure for him an influence over the courts, as well as over his brethren at the bar.

His elevation to the bench, after what must be considered as a comparatively brief period in the study and pursuit of his profession, took place when sectional feeling was intense and bitter, and when those who, in the political and legal controversies raised by the attempt at secession, had ranged themselves on the side of the Union, might have found a ready excuse, as many of them did, for exalting the restored national authority above previously accepted constitutional restrictions, and bearing down the opposition of those who contended for the right of local self-government. It can hardly be pretended that Mr. Justice Miller was lacking in a disposition to assert the supremacy of the national Government, or that he would have been compelled to yield to any man in the ardor or constancy of his desire for the establishment of that supremacy. Some of his earlier opinions contain vehement and passionate expressions of his feelings on that subject. At the same time, he had the wisdom to look to the end. While he abhorred the attempt to destroy the Federal Government by force of arms, he was equally opposed to the tendency to revolutionize it through the forms of law. Like Lincoln, he desired to restore "the Union as it was," and, after remedying the defects that made the attempt at disunion possible, he wished to inaugurate again the reign of the Constitution.

It was not long before he had occasion to assert and maintain these views. For the purpose of extirpating the causes of the war and safeguarding the future, the Thirteenth, Fourteenth, and Fifteenth Amendments were adopted, to secure freedom and political enfranchisement to those who had formerly been oppressed, and equal rights to all. The Supreme Court was soon called upon to determine the scope and effect of these amendments in the "Slaughter-house cases," which grew out of an act passed by the Legislature of Louisiana for the purpose of regulating the business of slaughtering animals for food within the limits of the city of New Orleans. As this end was sought to be accomplished in the act by the granting of an exclusive right of killing animals within those limits to a corporation, the butchers of the city brought suit to enjoin the corporation from exercising the right, on the ground that the Legislature of the State had, by the creation of a monopoly, invaded their rights, and thus infringed the new amendments. When the case came up for decision, the court was found to be divided. Four of the judges held that the act was violative of the amendments, and therefore invalid. Five of the judges, however, held otherwise, and among them was Mr. Justice Miller, who delivered the opinion of the court. The question on which the court was sharply divided was whether the amendments should be construed broadly, so as to curtail the general powers of the States under the Constitution as affecting rights of person and property, or whether they should be confined in their application by the consideration of the special purposes which they were designed to accomplish. Mr. Justice Miller held that they should be so confined; and, after adverting to the fact that the real danger to the perpetuity of the Union disclosed by the civil war was in the capacity of the States alone, or in combination, to organize resistance to the general Government, he said:

"Unquestionably this has given great force to the argument, and added largely to the number of those who believe in the necessity of a strong national Government. But, however pervading this sentiment, and however it may have contributed to the adoption of the amendments we have been considering, we do not see in those amendments any purpose to destroy the main features of the system. Under the pressure of all the excited feeling growing out of the war, our statesmen have still believed that the existence of the States with powers for domestic and local government, including the regulation of civil rights—the rights of person and property—was essential to the perfect working of our complex system of government, though they have thought proper to impose additional limitations on the governments of the States, and to confer additional power on that of the United States. But whatever fluctuations may be seen in the history of public opinion on this subject during the period of our national existence, we think it will be found that this court, so far as its functions required, has always held with a steady and an even hand the balance between State and Federal power, and we trust that such may continue to be the history of its relation to that subject so long as it shall have duties to perform which demand of it a construction of the Constitution, or of any of its parts."

There is reason to believe that Mr. Justice Miller regarded the delivery of this opinion as one of the most important acts, if not, indeed, as probably it was, the most important act, of his judicial life. In his lecture delivered in June, 1887, before the alumni of the law department of the University of Michigan, on the subject of the Supreme Court, he gives an interesting exposition of the decision in the "Slaughter-house cases," and says:

"Although this decision did not meet the approval of four out of nine of the judges on some points on which it rested, yet public sentiment, as found in the press and in the universal acquiescence which it received, accepted it with great unanimity. . . . And while the question of the construction of these amendments, and particularly the Fourteenth, has often been before the Supreme Court of the United States, no attempt to overrule or disregard this elementary decision of the effect of the three new Constitutional Amendments upon the relations of the State governments to the Federal Government has been made; and it may be considered now as settled that, with the exception of the specific provisions in them for the protection of the personal rights of the citizens and people of the United States, and the necessary restrictions upon the power of the States for that purpose, with the additions to the powers of the general Government to enforce those provisions, no substantial change has been made. The necessity of the great powers conceded by the Constitution originally to the Federal Government, and the equal necessity of the autonomy of the States and their power to regulate their domestic affairs, remain as the great features of our complex form of government."

The lecture in which the passage just quoted is found forms the eighth in the series of twelve printed in the present volume. It is one of the two not read before the law class in Washington, the other being the discourse delivered by Mr. Justice Miller on the 17th of September, 1887, at Philadelphia, on "the celebration of the one hundredth anniversary of the framing and promulgation of the Constitution." This oration is so widely and favorably known that it would be superfluous to comment upon it here. It is sufficient to indicate the estimation in which its author was held by the bar as an expounder of the Constitution, that he was chosen to pronounce the oration on that occasion. But it may be said that it peculiarly evinces that spirit of respect for the law which was a controlling influence in Mr. Justice Miller's career:

"I but repeat," he said, "the language of the Supreme Court of the United States when I say that in this country the law is supreme. No man is so high as to be above the law. No officer of the Government may disregard it with impunity. To this inborn and native regard for law, as a governing power, we are indebted largely for the wonderful success and prosperity of our people, for the security of our rights. . . . Let me urge upon my fellow-countrymen, and especially upon the rising generation of them, to examine with careful scrutiny all new theories of government and of social life, and if they do not rest upon a foundation of veneration and respect for law as the bond of social existence, let them be distrusted as inimical to human happiness."

The ten lectures delivered before the law school in Washington respectively relate to "The Principles of Construction of the Constitution," "The Executive Branch of the Government," "The Separate Powers of the Senate and the House of Representatives," "The Power of Taxation," "Naturalization and Citizenship," "The Judicial Power of the United States," the "Regulation of Commerce among the States," "The Right of Trial by Jury," the "Impairment of the Obligation of Contracts," and the "Limitations upon the Powers of the States." It would be impossible within the compass of a review to attempt a critical discussion of these lectures, but it may be said that they present in clear and bold outline the great fundamental principles governing our constitutional system. The style is direct, energetic, and lucid, such as becomes one who speaks with authority.

But we should do injustice to this publication if we failed to notice the work of its

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editor, Mr. J. C. Bancroft Davis, the accomplished reporter of the Supreme Court. The spirit in which he has performed his task cannot better be described than by quoting from his preface the following passage: "I have endeavored to present this work to the profession and the public in a manner worthy of the great judge who has passed away, so far as the limited time given me and my duties to the court would allow. . . . It has been to me a labor of love to follow in the footsteps of one whose great intellect, probity, manliness, and directness of purpose were recognized by the whole nation; whose amiable character was admired by all who knew him; and whose friendship I was permitted to enjoy for nearly a quarter of a century." To each lecture Mr. Davis has added an explanatory note, and, in order to make the work complete as at once a treatise and a text-book, he has also written a supplemental chapter containing references to minor provisions of the Constitution not discussed in the lectures. He has also embodied in an appendix a collated copy of the Constitution, with full references to the cases in which it has been construed or discussed, as well as collated copies of the Articles of Confederation and of Randolph's and Pinckney's drafts for a constitution. The presswork of the book is a credit to the publishers, and leaves nothing to be desired. We cannot doubt that this important work will receive, as it deserves, a warm and generous reception at the hands not only of statesmen and lawyers, but also of teachers and students of Constitutional history.

The Hours of Raphael in Outline. By Mary E. Williams. Boston: Little, Brown & Co.

WHERE are, or where were, the famous "Hours" of Raphael? is a question which has very often been asked; and the answer has generally been, No one knows; or, They say they were somewhere in the Vatican, but no one knows where. Miss Mary E. Williams, for many years a resident in Rome, undertakes to answer this question in the beautiful volume just published by Little, Brown & Co. Certainly all persons interested in the painting of the Renaissance, and more particularly in that of Raphael, would be devoutly thankful for any light thrown upon the origin of these well-known figures, and would welcome any convincing arguments which should finally dissipate the mist of uncertainty which has always enveloped them. Probably few of the minor works of art of this class have received more attention from the general art-loving public than these "Hours." Their grace and simplicity attract at once. The numerous reproductions, gotten up in the most inexpensive form, are bought in large numbers by travellers, and not a few sojourners in Rome have carried away these simple mementoes, thereby laying the train for long researches in a vain attempt to discover the whereabouts and authorship of the originals. Students of a higher class have always known them from the folio volume of engravings, published in Paris in 1804–6, which contains prints of the twelve "Hours" finished by the burin by ten different engravers, but without text and with no clue to the original designer.

This enshrouding mystery has added not a little to the fame and interest of the compositions. Has our author finally answered the question—or rather the questions, for there are two—Where were the "Hours"? and, Who painted them? Her volume contains sixteen folio plates, comprising the twelve figures of the "Hours," two repetitions with variations after Piranesi, and two plates of the ceiling which they are said to have originally adorned. The accompanying text is clear and remarkably interesting; it gives an account of all the known facts, as well as the author's deductions therefrom.

In the Royal Stamperia in Rome is a rare and highly prized engraving of the ceiling of the Sala del Camino, one of the suite of six rooms in the Vatican called the "Sale Borgia," from Alexander VI., a Borgia, who occupied them during his pontificate (1492-1503). This engraving was photographed for the first time for the reproduction which forms Plate 1 of the book now published. Neither the name of the engraver nor a date appears upon the engraving, but it was published by Montagnani, the well-known publisher of prints, who flourished in Rome about the middle of the eighteenth century, and it bears an inscription in Italian, translated by our author as follows: "Ceiling of the Sala Borgia in the Vatican Palace, where are expressed the Planets, the Hours of the Day, and the Signs of the Zodiac by the immortal Raphael Sanzio of Urbino." In this print the "Hours" as we know them appear, six on each side of the central panel. This would seem to prove with sufficient certainty the original position of the designs, and so to answer the first question, "Where were the 'Hours'?"

But to accept the attribution of them to Raphael upon the sole authority of this anonymous print, executed two hundred and fifty years after his death, is quite another matter. Neither does the author undertake to do this; she adduces other, at least circumstantial evidence. In 1500 the ceiling of the Sala del Camino was blown down and destroyed by a violent storm, the Pope being overwhelmed by the débris. Julius II. succeeded Alexander VI., and in 1508 summoned Raphael to Rome to decorate the stanze of the Vatican. This occupied him nine years, and after the death of Bramante in 1514 he continued the latter's work upon the loggie. Just at the angle of the arcades which form this feature of the palace, and directly under one of the stanze, is the Sala del Camino, the frescoes and ceiling of which had been destroyed by the storm of the year 1500. Leo X., who followed Julius II., began at least the decoration of this room, as is shown by the insertion of his name in each of its corners. This Pope never employed another master than Raphael.

From these facts alone it seems highly probable, if not quite certain, that the designs at least of the floating figures on the ceiling were by the great master. Moreover, in 1516, Leo X. had made Raphael superintendent of antiquities and excavations at Rome. The Baths of Titus were discovered with their rich treasures, among which are especially mentioned "the most beautiful mural paintings that had ever been seen." Did some of these inspire the artist in his Vatican decoration? It is known that he employed many of his pupils, and notably Giulio Romano and Pierino del Vaga, to superintend the execution of his designs for numerous frescoes, and that Giovanni da Udine, who showed a special aptitude for this work, was made director of the grotesques and stucco ornament of the Sala del Camino. Pierino del Vaga was employed upon the ceiling, and continued to work upon it from the master's designs till after his death in 1520.

The form in which the designs have come down to us seems to indicate that they were not originally intended for the position which they eventually occupied, and the author suggests that Raphael intended them for the thirteen (*sic*) spaces opposite the windows in the loggia. This was uncompleted at the time of Raphael's death, and its completion was postponed till long afterwards. Miss Williams suggests that the pupils appropriated the existing designs for the work more immediately in hand, to wit, the ceiling of the Sala del Camino. This, of course, is purely conjectural and of secondary importance. Apart from the proofs advanced, the author maintains that the internal evidence of the figures plainly shows them to have been by the hand of the master whose "autograph is clearly visible to those who are thoroughly familiar with his work." We cannot decide so confidently from the evidence of this volume, which consists of reproductions of tracings made by the author from outline prints engraved, we know not exactly when, but certainly about 250 years after the artist's death. These outlines, which are evidently most faithfully copied, are contained in a rare, if not unique, folio in the Romani Sarti library in Rome, and are by three engravers, two of them of unknown dates; the third, Ferdinando Mori, was born in 1775.

As was said in the beginning, the medium through which the "Hours" have been known of late years is the volume published in Paris in 1804–6. The story goes that Canova caused these engravings to be made, but from what originals? An article in the London *Notes and Queries* (title, author, and date not given) states that in the seventeenth century "appeared certain engravings in the style of Marc Antonio, the only artist who was allowed by Raphael to engrave his designs as soon as they were drawn and before he had begun to paint them, and in whose engravings some of the best works of Raphael (as his "Lucretia") still survive. These seventeenth-century engravings were universally called "Raphael's 'Hours.'" They thus (concludes Miss Williams) "form the connecting link between Canova and Raphael." These are all the known facts, and it seems to us that the conclusion may fairly be drawn, in view of the persistent tradition that Raphael was the artist, that the designs were by him.

The book is a very beautiful one. Every portion—cover, text, and plates—has been prepared with the greatest care and with the happiest result. The reproductions are admirable, especially those of the whole ceiling, in which occurs an endless variety of the most minute Renaissance detail, rendered with striking clearness and excellent tone. If any adverse criticism is to be made, it would be that some of the faces in the floating figures are a trifle heavy in touch; but this applies only to a part of them. We should have been glad, also, if the author had been able to give us some account of the present condition of the ceiling, and whether any vestiges of the figures remain. In point of fact, we believe that the whole ceiling has been whitewashed or stuccoed over, and that nothing of the original decoration is visible. Altogether, this folio volume will form, not only a valuable addition to the literature of art for students, but a charming possession for all lovers of graceful and interesting designs.

BOOKS OF THE WEEK.

A Directory of the Charitable and Beneficent Organizations of Boston. 3d ed. Boston: Damrell & Upham.
Aubert, Prof. E. Colloquial French Drill. Part II. Henry Holt & Co.
Babyhood. Vol. VII. Babyhood Publishing Co.
Barbe, Waitman. Ashes and Innocence. Philadelphia: J. B. Lippincott Co. $1.25.
Bronson, T. B. Colloquial German. Henry Holt & Co. 65 cents.

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Carlyle, T. The French Revolution. 3 vols. Philadelphia: Porter & Coates.
Chettle, E. M. Jacks and Jills. New York: Raphael Tuck & Sons. $2.
Clarke, Mary C. The Girlhood of Shakspere's Heroines. New ed. 5 vols. A. C. Armstrong & Son. $5.
Collar, W. C. The Gate to Cæsar. Boston: Ginn & Co.
Cushing, Paul. Cut with his Own Diamond. Harper & Bros. 50 cents.
Dincklage, E. von. The Little Countess. Robert Bonner's Sons. $1.
Doudney, Sarah. Voices in the Starlight. Marcus Ward & Co.
Eaton, Prof. A. J. Latin Prose Exercises based upon Livy, Book XXI. Boston: Ginn & Co. 40 cents.
Ellis, A. B. Memoir of Rufus Ellis. Boston: William B. Clarke & Co.
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Fenn, G. M. The Crystal Hunters. D. Appleton & Co. $1.50.
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Hume, Fergus. A Creature of the Night. London: Sampson Low, Marston & Co.
Hutchinson, Rev. H. N. The Story of the Hills. Macmillan & Co. $1.50.
Johnson, E. G. Sir Joshua Reynolds's Discourses. Chicago: A. C. McClurg & Co.
Kaplan, A. O. Baby's Biography. Brentano.
Kipling, J. L. Beast and Man in India. Macmillan & Co. $6.
Kolokotrones. The Klepht and the Warrior. London: T. Fisher Unwin; New York: Macmillan. $1.50.
Lillie, Lucy C. For Honor's Sake. Philadelphia: Porter & Coates.
Lowe, Martha P. Bessie Gray, and Our Stepmother. Boston: D. Lothrop Co. $1.25.
Macmillan, Rev. Hugh. The Gate Beautiful and Other Bible Readings for the Young. Macmillan & Co. $1.25.
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Masterpieces of American Literature. Boston: Houghton, Mifflin & Co.
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Maycock, W. P. A First Book of Electricity and Magnetism. London: Whittaker & Co.; New York: Macmillan. 60 cents.
Milton's 'The Nativity.' Marcus Ward & Co.
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